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WHOLE NO. 2326



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MASCAGNI BEING LIONIZED IN BERLIN

Conducts at Official Anniversary for Spontini—Blech at Volksoper—Busoni, Bruckner and Schönberg Figure on Concert Programs—A New Strauss Opus—Ganna Walska Among the Recitalists

Berlin, October 11.—In spite of the failure of the monster Aida performance in Berlin, Mascagni, the musical commander-in-chief of the Italian stagione, is being highly honored in Berlin at every occasion. The Grosses Schauspielhaus has now been placed at his disposal for a number of performances of Cavalleria Rusticana and Pagliacci with an exceptionally good cast of Italian singers. Of course, both these operas are so well known here that they would hardly have been able to serve as an attraction sufficient to fill the immense space of the Grosses Schauspielhaus, unless the composer himself had presented his celebrated work personally. But one had the chance of witnessing an authentic performance of Cavalleria Rusticana, which differs noticeably from the customary readings of the score, especially as regards the broad tempi, and the striking accents in some of the principal numbers.

Most impressive was the great singing actress, Tina Pali-Randaccio, as Santuzza, in spite of a certain sharpness in her powerful voice. Also Maria Gay-Zenatello's Lola was full of characteristically Italian passion. In Pagliacci, Vighone-Borghese, the baritone, was rapturously applauded for his really magnificent singing, and Irma Vigano, as Nedda, was a worthy partner of the tenor, Zenatello, whose Canio deserves to be compared with Caruso's memorable personification.

On October 6, one hundred and fifty years had passed since the birth of the once famous opera composer, Gasparo Spontini. About a century ago Spontini was called to Berlin as director of the Royal Opera, and the time of his directorship became one of the most splendid epochs in the operatic history of Berlin—sufficient reason, therefore, for celebrating the anniversary of his birth. The presence of Mascagni in Berlin was utilized for this purpose. He conducted the orchestra at the memorial celebration, for which the Romance faculty of the Berlin University had sent out invitations. Prof. Schünemann, the vice-director of the Hochschule für Musik, lectured on Spontini and his art, and Count Bosdari, the Italian ambassador in Berlin, considered the event important enough to participate in the celebration and to address the invited guests. Also Stresemann, the German Minister of Foreign Affairs, was present. Mascagni conducted a Mozart symphony and Italian music by Spontini, Rossini and himself.

BLECH'S DEBUT AT THE VOLKSOPER

The Volksoper has just added to its repertoire Mozart's Don Giovanni. Leo Blech who, according to the latest news given out here, but forecasted by the MUSICAL COURIER over a month ago, has entered into a permanent engagement at the Volksoper (to replace Klempener, probably), conducted the performance, which was excellent in every respect, as far as the Kapellmeister's responsibility and capacities reach. The singers were hardly equal to Blech, however. Wilhelm Guttmann, one of the most versatile, intelligent and musical of opera singers, made a good deal of his Don Giovanni, but was lacking in that demoniac power which gives to Mozart's figure of the Don a certain grandiose, almost super-human, aspect. Melanie Kurt's Donna Anna manifests the great dramatic power of this well-known artist, though she has been more convincing in other parts. Anni Frind, a youthful soprano with a fresh voice and charming appearance, scored a well-deserved success as Zerlina. Leo Schützendorff's Leporello deserves special mention, whereas all the other singers were hardly above mediocrity.

Hans Strohbach's new scenic decorations were based on the idea of coupling Mozart and Watteau. This is of beautiful effect insofar as Mozart's music is a product of rococo. It fails to satisfy, however, when Mozart's music passes beyond that playful world into the realm of the dark, unknown powers beyond.

At the Staatsoper so far, nothing of particular importance has happened. Chief Conductor Kleiber thought it necessary to freshen up Weber's Freischütz, one of the most popular operas on the German stage. Accordingly new stage decorations were made by Aravantinos, who so often before has proved his happy hand at the Berlin Opera. This time also he did good work. Kleiber put new life into the Weber score, which in the daily routine is too often deprived of all freshness. Elfriede Marherr, Else Knebel, DWowsky and Friedrich Schorr were the principal participants in the successful performance.

BUSONI AND BRUCKNER

Concert programs just now are influenced by two events: the premature death of Busoni and the hundredth birth-

day of Anton Bruckner. The great memorial concert that would be worthy of the great artist has not yet been arranged. On a smaller scale, however, homage to Busoni's

at the last moment (for reasons unknown to me) and replaced by the Geharnische Suite. This score, written about thirty years ago, has not been heard in Berlin for a long time. It proved a very interesting composition. Though noticeably influenced by Sibelius—Busoni had just returned from Finland, when he sketched the composition—nevertheless there is so much individual Busoni color in it, especially in the fast movements, so effective a treatment of the orchestra, that one wonders why the Geharnische Suite has not become popular. But I would not be surprised at all if the score now made its way through the concert halls.

ANOTHER WEAK STRAUSS OPUS.

In the same concert, Richard Strauss' latest compositions, three hymns to poems by Hölderlin, were heard for the first time. Like most of its predecessors among the recent works of Strauss, this opus 71 also shows a regrettable decline of creative power. The musical content is hardly more than a weak and diluted repetition of what once has been interesting and vigorous in Strauss' earlier works. Lotte Leonard, one of our best concert singers, tried in vain to infuse true expression and life into these weak compositions, which show the master-hand of Strauss only in the skillful orchestral treatment. An admirable rendering of Beethoven's Eroica brought the concert to a close. Furtwängler, who pretty soon will make his first appearance in America, has never been in better form.

Edward Weiss, a young American pianist, for some time pupil of Busoni, gave two memorial recitals of compositions by Busoni. He played the two violin sonatas with Stefan Frenkel and Georg Kulenkampf, besides a number of short piano solos. The Roth Quartet contributed the first string quartet, written by Busoni at the age of eighteen years—a well-sounding, animated composition in a style midway between Mendelssohn and Brahms. Egon Petri and Kleiber will be the next to give Busoni memorial concerts on a larger scale.

BRUCKNER'S WORST.

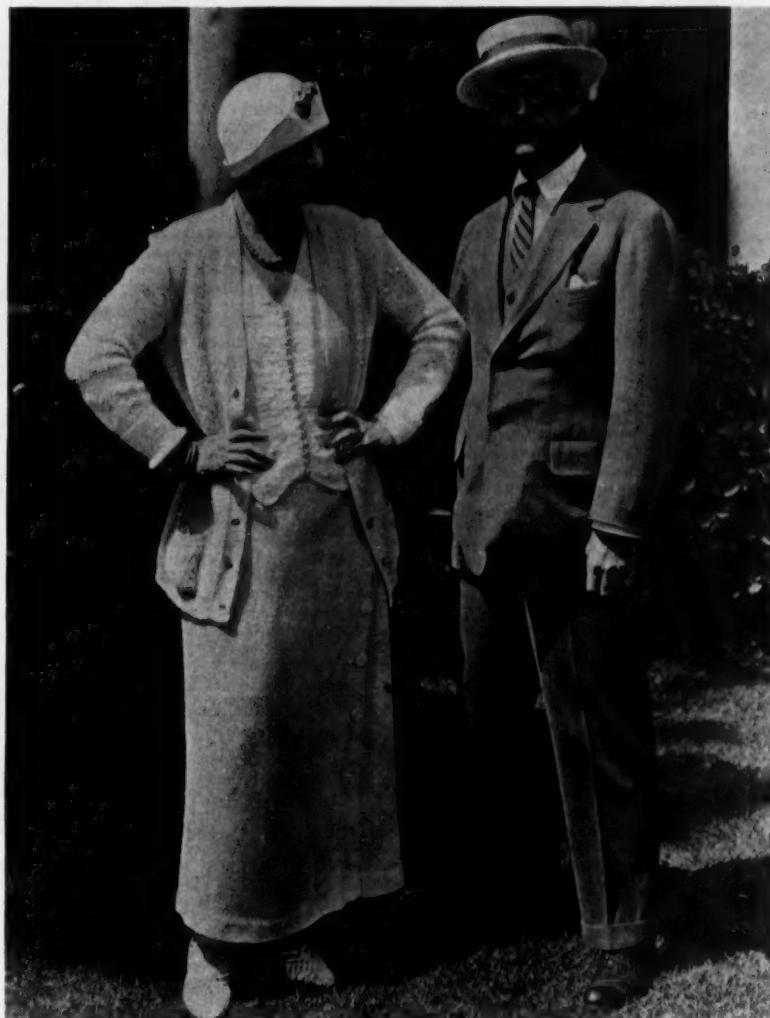
Anton Bruckner, who was born a century ago, is the recipient of posthumous honors which he probably never dreamt of in his modest life. A whole literature of biographical and critical books on his life and art has been accumulated lately, among them books of considerable weight. Bruckner's symphonies have only in recent years gained the recognition due them, and at present they belong to the standard works in the repertory of Germany symphony orchestras. At the first symphony concert of the Staatskapelle in the old Opera House, Kleiber had the strange idea of celebrating Bruckner's memory by the slow movement of his first (unpublished) symphony which, unluckily is the weakest among the entire mass of Bruckner's symphonic compositions. One understood why the piece has never appeared in print; and its production can be considered merely as a curiosity. Gluck's overture and Beethoven's C minor symphony were the other numbers of this hardly exciting program.

SOME NEW SCHÖNBERG

The fiftieth birthday of Arnold Schönberg is also being celebrated in concerts here and there. Erna von Hösslin, Heinz Jolles and the Roth Quartet presented a Schönberg program entirely (Continued on page 10)

FELIX HUGHES AND HIS PUPIL, DOROTHY JARDON.

Last summer Felix Hughes betook himself to California for a rest, but his pupil, Dorothy Jardon, thought otherwise and followed him to the coast for the continuation of her studies. This picture shows them standing in front of the Los Angeles home of Mr. Hughes' brother, Rupert. On his return to his New York studio, Mr. Hughes had the pleasure of receiving word of the Chicago triumph of another one of his distinguished pupils, Allen McQuhae.



AIDA, SUPERBLY GIVEN, OPEN THE METROPOLITAN SEASON

Tullio Serafin Makes American Debut as Conductor—Rethberg, Matzenauer, Martinelli, Danise and Mardones in Leading Roles—Audience Large and Enthusiastic

Years and years and years ago, when bridge was just plain whist, there was one very simple, commonplace, ordinary, vulgar rule, which it was difficult for even the most stupid and indifferent player to forget. "When in doubt lead a trump," is the way it ran. Nowadays there is no more whist, but the rule, in slightly altered verbiage, still exists. With the death of whist it was taken over bodily by the Impresarios' Union, and in its present form it reads as follows: "When in doubt lead Aida." Mr. Gatti-Casazza, director of the Metropolitan destinies, is a union member in good standing, so on Monday evening of this week the palatial edifice (expression copyrighted) threw open its doors to a throng that was quietly clamoring to hear the unfamiliar Verdi masterpiece.

Three weeks ago there had been very strong betting on Jeritza and Fedora to lead off. There were even those who financed Gioconda. But those who had wagered their thousands on the blond singer and Giordano's dark-eyed opera, or on the dark-eyed singer and Ponchielli's blond opera, quietly pocketed their losses and turned up without a sign of perturbation to witness the Egyptian Lohengrin (new nom de plume for Aida, coined just this minute!).

This year, however, it was not because of a blond

soprano that Aida was chosen to open the season, although there was one such in it, Elisabeth Rethberg, with one of the loveliest voices in opera today, and a magnificent singer of this particular role. It was a dark-haired conductor that determined the choice—none other than the new Maestro Tullio Serafin. And since Signor Serafin was the only thing new to the performance, a little more must be said about him than the others, so he will be postponed to the end.

THE PERFORMANCE.

Elisabeth Rethberg, as already mentioned, sang the title role, and sang it very beautifully indeed. Amneris fell to that splendid singer and artist, Margaret Matzenauer. In such a role as this she is at her very best and once again gave a notable performance.

The masculine end of the team was represented by Messrs. Martinelli, Danise and Mardones, three very fine voices, indeed. Martinelli came back from his native land in best form. His clarion tones rang out with full beauty, although at the same time he did not hesitate, as he has occasionally in former seasons, to sing quietly in a quiet passage. It must indeed have been a treat for the citizens of his little

(Continued on page 6)

METROPOLITAN OPERA

(Continued from page 5)

home city, Montagnana, to have heard their distinguished fellow-citizen last month after so many years of absence. Danise was an energetic Amonasro, but he does not sing as well today as he did when he came to the Metropolitan several years ago. His utterance is throaty. It is too bad, for the vocal material is splendid. The noble, round, full voice of Jose Mardones, in contrast, defies the years, and glows with the same beauty that was characteristic of him a decade or more ago.

MAESTRO SERAFIN.

And now for Maestro Serafin, the one new element in this opening. He came here with the reputation of being one of the very best men in Italy and after the performance one thing is certain, viz.: that at least he is a first-class conductor of *Aida*. The opera went with a snap and dash that it has not had at the Metropolitan in many a year. Vigor appears to be the keynote of Mr. Serafin's interpretations and of his gestures. He does not spare himself. Short in stature, his long hair flew wildly as he shook from stem to stern in urging on his forces in the great finale of the second act. It was very, very noisy, indeed, this finale. One recalled the days of Cleofonte Campanini. One recalled even the memorable lone New York performance of *Aida* with Leopoldo Mugnone. But finesse was not lacking in the lighter passages. The orchestra played with a response and enthusiasm it has not known in many seasons. Mr. Serafin has changed the seating arrangement in a way that seemed to give it an increased sonority. The brass players were particularly watchful and alert—perhaps a trifle too much so on occasion. Italian opera in the last few seasons has been given, as a rule, in rather a politely subdued style at the Metropolitan, and the infusion of fresh blood into old bones with such energy as Mr. Serafin displayed on Monday evening will be a very welcome change.

At the end of the second act there was long, continued applause, hearty and genuine, and the conductor came out half a dozen times or more with the principals; it was, in fact, as near enthusiasm as the rather blasé Metropolitan audience is apt to exhibit.

For the rest there was little change. The chorus sang well and very, very loudly, indeed, when Mr. Serafin called upon it to do so. The ballet danced well with charming Rosina Galli the responsible figure as usual. The scenery was considerably more than adequate, the costuming gorgeous as usual, especially Miss Rethberg's new costume in the first act, which was a bit out of the picture. The stage management displayed its usual serene adequacy, though it was notable in the Nile scene there was much less walking up to the foot-lights than is usual, and in its place some natural-appearing action that was a decided relief, and for which Mr. von Wymetal deserves thanks if he was responsible for it.

Everyone and his wife were there, as the French say, and the audience appeared almost as much interested in itself between the acts as it did in the opera while the performance was on.

And to anyone who listened attentively—if there were such present—the greatest impression must still have been of the immortal genius of one, Giuseppe Verdi. H. O. O.

Strauss' Opera, Intermezzo, a Success

Dresden, November 4 (by Radio)—The first performance of Strauss' newest opera, *Intermezzo*, at the Dresden Opera was genuine success, as was to be expected after the very favorable impression made at the dress rehearsal. There was a distinguished international audience present, which displayed great enthusiasm for the work and its composer. The opera is especially interesting because its story deals with biographical details of the composer's life and is in a new musical style, a series of short scenes cleverly and interestingly connected by symphonic interludes. The undisputed success was due to several factors, among them the conducting ability of Fritz Busch and the staging by Alois Mora. The chief role was ideally given by Lotte Lehmann of the Vienna State Opera. (Signed) DR. ADOLF ABER.

Jonás to Speak at M. T. N. A. in St. Louis

Alberto Jonás, distinguished piano teacher and author of Master School of Modern Piano Playing and Virtuosity, has accepted an invitation to be the principal speaker at the piano conference of the Music Teachers' National Association in St. Louis, December 29-31.

Mr. Jonás' appearance will attract a large number of teachers from all over the country. As usual at these conferences, after the address there will be opportunity for free discussion from the floor. Mr. Jonás' leadership of the piano section, and Herbert Witherspoon's of the vocal section, assure specially authoritative and helpful conferences.

Bailly Loses Suit Against Flonzaleys

The proceedings brought by Louis Bailly against his former colleagues in the Flonzaley Quartet have made important progress since Judge Giegerich in April last refused to grant Bailly an injunction. Early in the summer, Judge Tierney ruled that Bailly had no cause of action, and somewhat later Judge Mahoney directed judgment against him on that ground. On October 10 the Appellate Division of the Supreme Court, composed of five justices, unanimously affirmed Judge Giegerich's decision. The quartet, as reorganized with Felicien d'Arhambeau as violinist, arrived in New York just after this decision was reported.

Stokowski Signs for Seven Years More

The board of directors of the Philadelphia Orchestra Association announces that it has extended the contract of Leopold Stokowski, conductor of the orchestra, for seven additional years. The present contract, including the present season, expires in the spring of 1927. The extension of the contract, therefore, assures the Orchestra Association the services of Mr. Stokowski for ten years.

The First Segurola "Artistic Morning"

Andres de Segurola announces that the program of the first of the series of Artistic Mornings which he is to give at the Hotel Plaza will enlist the services of Elisabeth Rethberg, soprano of the Metropolitan Opera Company; the De Reszke Singers; Sylvia Lent, violinist, and Ina Claire in

MUSICAL COURIER

Twenty Minutes of Causerie. This program will be given Thursday morning, November 13.

Frieda Hempel Captures London

Jenny Lind, who lived in England for many years during the latter part of her life, was the idol of the English people, and Frieda Hempel, giving her Jenny Lind program for the first time in Albert Hall, London, on Sunday afternoon, October 26, won a triumph which could be compared only to that of her great predecessor. Over 8,000 people came to hear and see Miss Hempel, and there were scenes of enthusiasm rarely witnessed—encores innumerable and no less than seventeen recalls at the end of the afternoon.

The prima donna is remaining abroad this fall in order to make her first tour of the British Isles, thirty concerts in all, five of them in Albert Hall, London. Miss Hempel's tour opened at Hull, October 13, with Glasgow, Liverpool, Bradford and Birmingham among the early dates. Belfast and Dublin are scheduled for November 6 and 8, Leicester, Nottingham, Sheffield, Newcastle, Cardiff and two Manchester dates following later in the month. On December 6 she will make her debut in Edinburgh, with Dundee, Bristol and Eastbourne bringing the tour to a close the middle of December.

Christmas will find Miss Hempel at St. Moritz enjoying the winter sports, and soon after the New Year she will sail for home to begin her American tour which includes the long promised trip to the Pacific Coast, beginning in El Paso on Easter Monday and closing in the northwest the third week in May. Four Wisconsin dates, on the way home, will conclude the singer's busiest season. Evansville, Ind., and Birmingham, Ala., are to have their first Jenny Lind concerts and also Rochester on February 12. There are many New England dates scheduled for February and March, with an annual recital in Boston on February 22. Her first New York appearance will be in Carnegie Hall on February 10. Several interesting benefits and private recitals are included in the list.

The 1925-26 bookings of Miss Hempel will be made by George Engles. All concerts for this season, ending June 1, 1925, however, will be handled from Miss Hempel's office as heretofore.

San Carlo a Hit in Boston

Boston, November 3 (by telegram)—*Gioconda* opened the two weeks' season of the San Carlo Company at the Boston Opera House here tonight, before a very large and enthusiastic audience. Marie Rappold as *Gioconda*, Stella De Mette as *Laura*, Mary Kent as *La Cieca*, Tommasini as *Enzo* and Mario Basiola as *Barnaba*, all distinguished themselves by the character of their singing and their dramatic ability. The supporting cast was adequate and a well trained chorus took full advantage of its opportunities. The settings and costumes were appropriate and the Pavley-Oukrainsky ballet an enjoyable feature of the performance. Guerrini conducted effectively. There were many recalls for the principals.

J. C.

Richard Strauss Resigns From Vienna Opera

Vienna, October 30 (by cable).—That the long-heard rumors of differences between Richard Strauss and Franz Schalk, co-directors at the Vienna Opera, were well founded, is proved by the fact that Strauss has just tendered his resignation from his post at the Vienna Opera, although he only recently signed a contract for another five years. The immediate cause is said to have been his discovery that a new set of regulations for the personnel had been prepared without his knowledge; also because there were differences of ideas in regard to the production of his Whipped Cream ballet, which was not an overwhelming success. (Signed) P. B.

Hansen to Publish Stravinsky Concerto

Paris, October 30 (By Cable).—Willem Hansen, the well known music publishing house of Copenhagen and Leipzig, announces that it will soon publish the Stravinsky piano concerto, the new work which the author will use as the principal feature of his programs in his coming trip to America. (Signed) C. LUCAS.

May Peterson Sings Eleven Encores

May Peterson has never yet sung a recital with less than four encores. But—eleven—it sounds preposterous, but that is the number the popular soprano sang at her recent recital in Watertown, Wis.

Gange in Philadelphia Debut

Fraser Gange is to make his Philadelphia debut with the Monday Morning Musicals on November 17. November 21 he will sing with the Pittsburgh Mendelssohn Choir.

OBITUARY

Addison F. Andrews

Originator of the Gotham Gossip column of the MUSICAL COURIER (he was succeeded in 1896 by the present writer), and a founder of the Manuscript Society of New York, which in its day had Seidl as conductor and MacDowell as president (the present writer was secretary-treasurer for ten years), Addison Fletcher Andrews died October 27, age sixty-seven years. Though ripe in years he was young in spirit; indeed, he was the most jocular, light-spirited man in the musical world! The funeral, held October 30 in the Campbell Parlors, with his pastor, Rev. John Haynes Holmes, officiating (he was one of the trustees of the People's Church), was a noble tribute to the lovable, genial, whole-souled Andrews, to whom thousands of singers and organists owe their present positions, for his Choir Bureau was the media. Present were many of these, along with music publishers and college societies. A male quartet sang three appropriate hymns, his old friend Louis Dressler playing the organ (*Ase's Death* and *Handel's Largo*), and Dr. Holmes quoted a passage marked in a 'Riley book owned by the mourned man, "He's not dead, but just away," also referring to him as an inimitable story-teller witty, chummy, his approach to life that of the cheerful optimist.

November 6, 1924

PHILADELPHIA ORCHESTRA GIVES SECOND AND THIRD PROGRAMS

At the second pair of concerts given by the Philadelphia Orchestra on October 17 and 18, the Brahms first symphony in C minor held first place. Dr. Stokowski's conducting of the music of this master is always superb, this being no exception. The remainder of the program, after the intermission, was devoted to the compositions of Stravinsky. A rapid-fire performance of the sparkling *Feuerwerk* preceded his arrangement of the Song of the Volga Boatmen for wind instruments and percussion. At the first hearing it seemed a badly mangled edition of the famous and beloved folk song. The extracts from *L'Oiseau de Feu* were most grateful, having been written before the composer felt the necessity of torturing his audiences with horrible sounds. This suite, comprising *Introduction*, *L'Oiseau de feu et sa danse*, *Ronde des princesses*, *Danse infernale du roi Kastchei*, *Berceuse*, and *Finale*, has for some time been greeted most cordially on the orchestra's programs. Special mention might be made of the exquisite beauty of the *Berceuse*, with its haunting melody, above the oft repeated four notes on the harp.

The program for the concerts of October 24 and 25 was composed entirely of the works of Tschaikovsky. His Fourth symphony in F, which opened the program, has long held one of the foremost places in the hearts of symphony devotees, and again proved a joy, under the masterly baton of Stokowski and the skill of the orchestra men. The soloist of the evening was Michael Press, violinist, one of the distinguished members of the faculty of the new Curtis Institute of Music. His playing of the concerto in D major, for violin and orchestra, proved his unquestionable place as one of the great violinists of today. *Marche Slave* was a magnificent conclusion to a beautiful program.

M. M. C.

Hoffmann at the Metropolitan Next Week

General Manager Giulio Gatti-Casazza has announced that the revival of Jacques Offenbach's fantastic opera, *Tales of Hoffmann*, which has not been performed at the Metropolitan Opera House for the last ten years, will take place on Thursday evening, November 13. The opera will be conducted by Louis Hasselmans. The cast will be as follows: Olympia, Joan Ruth (debut); Giulietta and Antonia, Lucrezia Bori; Nicklausse, Kathleen Howard; A Voice, Henriette Wakefield; Hoffmann, Miguel Fleta; Coppius, Dappertutto and Miracle Giuseppe DeLuca; Spalanzani, George Meader; Schlemil, Lawrence Tibbett; Lindorf, James Wolfe; Crespel, Louis D'Angelo; Andres, Cochenille, Franz and Pitichinaccio, Angelo Bada; Nathaniel, Max Altglass; Herman, Paolo Ananian, and Luther, Millo Picco. New scenery has been designed and painted by Joseph Urban, while the costumes have been made by Mme. Castelbert.

Music at Recreation Congress

The eleventh national Recreation Congress was held at Atlantic City, October 16-21, by the Playground and Recreation Association of America. There were nearly six hundred delegates from all over the country, and music was introduced by Prof. Dykema, Al. Hoxie, Prof. Wideman, Kenneth Clark, Willem van de Wall and Borah Minovitch. Much good work was accomplished and a general spirit of optimism prevailed.

Mildred Dilling's Busy Season

That Mildred Dilling, American harpist, is one of the moving influences in the renaissance of the harp, is evidenced by the fact that she is to appear in the musical centers of twenty-five States this season.

When Miss Dilling returned the middle of October from Europe, she launched into a record season. The day after she landed she was heard at the final concert of the American Music Festival at Buffalo. October 14 she gave a recital in Chicago with her sister, Mrs. Nelson Brewer, the violinist. Miss Dilling will be heard with the De Reszke Singers in a coast to coast tour, which Charles L. Wagner is arranging for them. She will also appear in joint recital with Edgar Schofield, baritone.

Allan Glen to Sing Beloved Again

Allan Glen, baritone, will sing Rhea Silber's new song, *Beloved*, at the De Witt Clinton High School at a concert, the program of which will be furnished by the artist-pupils of Clara Novello Davies on November 16. Mr. Glen broadcasted the song over WOR in Newark on November 1.

Hadley to Conduct Work in Buffalo

Henry Hadley will conduct his *New Earth*, for chorus and orchestra, in Buffalo on December 1.

Verily, he "brightened the corner where he was," and no one will be more missed than Addison F. Andrews. His widow and one son survive.

Dean Blakeslee

Samuel H. Blakeslee, formerly dean of the music school of the University of Denver, died on October 22 at the San Antonio Community Hospital, Ontario, Cal. He studied at Oberlin Conservatory and taught there after his graduation. Later he studied in Philadelphia and New York, and then became director of the Ohio Wesleyan Conservatory at Delaware, Ohio, remaining there for fourteen years, and during that time acting for two terms as president of the Ohio State Music Teachers' Association. He next became dean of the College of Music of the University of Denver, giving up the position after six years on account of illness. After this he taught privately in Cleveland and in Denver and finally in Ontario, Cal., where his son, S. Earle Blakeslee, is at the head of the department of music of the Chaffey Union High School and Junior College.

Mme. Louise Dotti

Mrs. William R. Swift, of New Bedford, Mass., known in professional life as Mme. Louise Dotti, died in that city on October 31, age seventy-nine. In the eighties she was a nationally known opera singer, a member of the Mapleson Grand Opera Company. After retiring from the stage she taught singing, and since 1902 has been a member of the faculty of the Cincinnati College of Music.

VIENNA HEARS SCHÖNBERG'S TWELVE-TONE SCALE QUINTET AND TWO STRAUSS PSEUDO-PREMIERES

Hauer's Queer New Theories and Grotesque

Vienna, October 14.—It was to have been expected—and the promoters of the Municipal Music Festival had solemnly avowed it—that this enterprise would not turn out to be one of those mild and tame affairs of which Vienna has had a few examples in past years. Our municipal government is socialistic, and, true to the pledge of its party, has certainly steered clear from "bourgeois" tendencies in arranging the schedule. In fact, with all due respect for progress and broadmindedness it must be admitted that the governing powers of the enterprise have gone even a little too far afield in their quest of the "advanced" and unusual.

There is, for instance, among many other exhibitions, an exposition of modern theatrical devices, which is miles ahead of our century as regards modernism. A gentleman named Kiesler exhibits a new design of a stylized stage termed "Raumbühne," which is a veritable freak and which has caused endless discussions in the press by its rigid avoidance of anything associated with any existing ideas of the stage. There is also a "Würfelbühne," an "Inselbühne" and many other specimens forwarded by strange prophets of a new dramatic art, and while I fail to discern their distinguishing traits, the one quality common to all of them is the obvious impossibility of staging any play whatsoever on these peculiar, tower-like structures.

SCHÖNBERG'S NEW QUINTET.

As far as the purely musical side of the "Music and Theater Festival" is concerned, the respective experts have shown considerably more discretion and knowledge. The program is formidable, and what portion of it has so far unrolled itself may have seemed "freakish" to some of our leading musical professionals—including chiefly the press—but it was, with few exceptions, decidedly worth while. The festival opened with an official homage paid to Arnold Schönberg, in celebration of his fiftieth birthday, and one of the first concerts brought forward this unique composer's newest creation, a quintet for wind instruments.

It is a gigantic work: gigantic in its proportion—forty minutes duration—and gigantic in its demands upon the players. The instruments are driven to the very limit of their capacity: Schönberg calls for trills in the bassoon, for frequent employment of the "Flatterzunge" with the flute and clarinet, and for runs of 32nd notes. Shall I say that the piece is really "melodious"? Those who cling to the century-old meaning of the term melody will not believe it; yet there is melody in the five instruments who gaily juggle their strains among themselves in merry intercourse.

Formally, the quintet follows its recent predecessors from Schönberg's pen: the traditional classic forms are preserved with the utmost rigidity. The first movement ("schwungvoll") is in strict sonata form; the second, termed "Anmutiges und Heiteres," is a Scherzo in the classical sense, with the prescribed trio followed by a little recapitulation of the first portion; the third movement is adagio, and the fourth a Rondo which falls back on the themes of the first movement.

What makes the quintet a thoroughly characteristic manifestation is the fact that the "twelve-tone scale"—the ordinary eight-tone scale augmented by its semitones—furnishes the harmonic basis of the composition. The twelve-tone scale, as all know, is the new dogma of the Schönbergian school, and its secrets will shortly be disclosed by Schönberg in a new book which he proposes to write on it. The characteristic feature of the twelve-tone scale lies in the fact that the semi-tones are reached not by alterations of the existing chord combinations; they are independent entities by themselves, as it were, and lead a life by themselves, irrespective of their neighbor fellows. Schönberg's new score abounds with ingenious applications of this twelve-tone scale.

Suffice it to say, that it contains no melody which does not embody in itself—or in its accompaniment—all the twelve tones of this scale. And the thematic treatment of the themes is a wonder of dexterity; there is no mere repetition of any theme, yet each motive recurs innumerable times in ever new guises, in reversions and multiplications which it is well-nigh impossible to survey without the aid of a printed score. In its last consequence, the employment of the twelve-tone scale means nothing less than a twelve-part polyphony. In the present case, there being but five instruments, the polyphonic texture is limited to five parts or "voices"; only when applied to orchestral composition will the mysteries of the twelve-tone scale disclose themselves fully.

Needless to say there was hardly one man in the audience in position to grasp completely the meaning of Schönberg's new work as viewed in the light of these ideas. Nor did the Vienna press rise to the occasion. Whatever honors went to Schönberg from those who stand by him, on his fiftieth birthday and on the première of this work, the press comments were replete with venom and hatred. And one good lady of the critical fraternity, in her effort to belittle Schönberg's international standing ventured the printed sentence that "Schönberg could count the number of his performances on his twelve fingers."

ANOTHER REVOLUTIONARY

The much-discussed twelve-toned scale is not monopolized by Schönberg and his disciples; independently from the great Arnold, Josef Matthias Hauer has arrived at the same dogma, and has expounded it in many learned and complicated articles which, among many confused and fantastic ideas, contain a lot of interesting material. To those who have been awed by Hauer's weird discussion, it is ever again a surprising experience to hear his music, which sounds tame and harmless to an astonishing degree.

The suite for orchestra, which received its première at one of the two orchestral concerts of contemporary music embodied in the festival scheme, makes no exception to the rule. There is the same harmonic primitiveness and the same rhythmic monotony which distinguishes all his previous works. His former structure is based on Hauer's often-discussed theory, which at the same time accounts for the said rhythmic monotony: each theme or melody is divided into several entities—he terms them "Tropen"—which he alternately employs, and by means of which he achieves a certain formal symmetry.

No doubt all these theories and principles are little more

Stage Reforms Other Features—Few Recitals

than the mere pastime of a queer philosopher and have little interest for the casual hearer who cares less for the means than for the result. And the result, while it will not give pure joy to the listener, is yet music which possesses undoubted merits, namely, its sincerity of feeling, its rugged logic of construction, which is not hidden by the sophisticated arithmetics, which destine it. For Hauer, though a problematical figure, is made of the stuff which makes the real revolutionaries.

His utterances even assumed a semblance of greatness beside the piece which followed in the program—a cheap and eclectic melodrama with chorus, baritone solo, orchestra and organ, by Carl Lafite, entitled *Das Lied vom Kaufherrn Kalaschnikoff*. Previously, Five Songs by Franz Schreker, from an earlier period, had been sung for the first time with the accompaniment of a small orchestra. The term "small" is really misleading for, despite its numerical limitations, the orchestration comprises trombone and double bassoon. But the instruments are employed as solo instruments, and they have all the subtle color effects which we have come to presuppose from any Schrekerian orchestral composition.

A STRAUSS PREMIÈRE

Richard Strauss himself had taken the pains to come to Vienna for two or three weeks for the occasion of the Musical Festival—although we are told that his contract does not call for his presence here in September and October. He came, but less in his function as director of the Staatsoper than in his other, and, to him, more important capacity as a composer, primarily for the purpose of launching two Strauss premières at the Staatsoper and at the Redoutensaal.

The latter production dealt with that child of his fancy entitled *Le Bourgeois Gentilhomme*, which has already a rather checkered career behind it. Strauss' original attempt at the Molière piece, it will be remembered, was a musical play in which Molière's comedy was employed as the scenic prelude and frame for the opera, *Ariadne auf Naxos*.

This first version, enlisting the services of dramatic actors and operatic singers on the same stage, proved impracticable for the Vienna Opera, and in 1916 Strauss wrote a new version of *Ariadne auf Naxos*, which disposed of the Molière play and replaced it by a purely operatic scenic prelude. The music of the Molière piece was subsequently arranged as a suite, which has found some popularity in the concert hall, and has now been used, for the first time, as incidental music for the Molière comedy alone (minus the *Ariadne* opera) at the Redoutensaal.

Actors from the Burgtheater and the singers of the Staatsoper participated, and Strauss himself presided at the desk. No pains had been spared for rehearsals and for a lavish outfit—yet the performance was a flat failure—the first outspoken failure which Strauss has so far encountered at Vienna. The music, to be sure, has its charms—the customary Strauss charms, lilting and luscious melody, witty rhythmical turns, and the Straussian brilliancy of orchestration. Yet it failed to arrest interest as the evening progressed, and the audience sat yawning at the antiquated jests of Molière's comedy. Some of the best parts of the score, moreover, are those numbers which Strauss frankly borrowed from Jean Baptiste Lully (the first composer to write incidental music for Molière's play in the poet's time) and especially the lovely G major *Minuet* which precedes the second act. On the whole, there is no question that *Le Bourgeois Gentilhomme* was a great disappointment.

UNEARTHING BEETHOVEN

Strauss' share was less great in the other première of the Staatsoper during Municipal Music Festival: a rearrangement of Beethoven's almost forgotten ballet, *The Ruins of Athens*. Here again, as in *Le Bourgeois Gentilhomme*, Hofmannsthal has served as adapter of the old book, and he has acquitted himself better in the ballet than in the Molière comedy. Beethoven's ballet was one of those "occasional compositions" which even the greatest masters are prone to write for filthy lucre now and then. In this case,

CHALIAPINE AND THE DON COSSACKS ENRAPTURE HAMBURG

Vatican Choir Also Admired—Gabrilowitsch the Outstanding Pianist—Muck Celebrates Bruckner

Hamburg, October 12.—Vocal music's the thing in the opening weeks of the season here. None of the instrumental events have caught the imagination of the public like the singing of the Don Cossacks or the Vatican choir; none of the adored pianists and fiddlers have been stormed by such enthusiastic auditors as Chaliapine.

As a sheer musical experience, in respect of achievement and cultural significance the choir of the Don Cossacks must be named first. The uniform perfection of their singing alone would stamp them as unique, not to mention the almost miraculous vocal gifts of these men—basses who reach the low B flat (over two octaves below middle C) and tenors capable of finely nuanced pianos and pianissimos in the highest registers. A racial force and will speak to us through these singers, requiring neither their music sheets nor a tuning fork, yet maintaining their pitch with astonishing certainty.

The Roman Vatican Singers must be viewed from quite a different point of view. They have a most mobile conductor, Mons. Casimiri, whose delightful sign-language one learns only gradually to decipher as dynamic orders. The polyphony of this chorus of sixty (of whom one-third are boys) is indeed astonishing, but truly overwhelming they can only be in the church, just as Chaliapine's full power only manifests itself on the stage.

CHALIAPINE AND OTHER SINGERS

Only at times does Chaliapine on the concert stage exert those truly creative faculties; but where he does—as for instance in the *Volga* song—he is not to be compared with any of his contemporaries in variety of tone and gesture. In the German lied, however, Germans prefer singers like Paul Bender, Joseph Schwarz and Ludwig Wüllner, the latter in spite of vocal decay. Selma Kurtz, too, has just been

the occasion was the opening of the new Budapest Opera House in 1811, and the ballet (like its companion, the "Festspiel," entitled King Stephen) had a rather obtrusively patriotic flavor.

Hofmannsthal's new version introduces a German poet who, roaming among the ruins of the once great Greek city, conjures up visions of its great past; and this past is demonstrated by means of a series of lavish ballet scenes, interspersed with some of Beethoven's beautiful vocal numbers. The music of the ballet comprises, in addition to the music from *The Ruins of Athens*, portions from Beethoven's equally forgotten ballet *The Creatures of Prometheus*. And the connecting link is a melodrama which Strauss himself has written for the occasion, and in which themes from Beethoven's third and fifth symphonies are interwoven—much on the order of those deft operetta concoctors who compiled the *Dreimäderlhaus*—known in America as *Blossom Time*, from Schubert's immortal melodies.

The entire undertaking is rather problematic, and will no more succeed in lending permanent life to this old Beethoven ballet than the previous rearrangements attempted by long-forgotten compilers as long ago as 1822 and again in 1859. The redeeming feature of the whole thing is the really beautiful staging and the fine groupings in which Heinrich Kröller, the ballet master, did beautiful work.

A DANCING DON JUAN

Another more or less historical work was unearthed on the same evening in the shape of Gluck's ballet, *A Dancing Don Juan*. It seems incredible to us who, from Mozart's master-work, are accustomed to seeing this Spanish gentleman as a demoniacal seducer, with a dark and caressing baritone. But there's nothing new under the sun; the school of "psychological" and tragic ballets which most people think to be an achievement of our intellectual age had its forerunner one hundred and fifty years ago in this and in three other "tragic" ballets of Christoph Willibald Gluck. The piece consists of no less than thirty-one short numbers, whose order was somewhat changed by Kröller and augmented by a beautiful piece from Gluck's *Alceste*, which accompanies a scenic prologue intended to offer a psychological insight into the mentality of the fatal Don. The beauty of Gluck's music was a source of endless wonder and even the book (by Angiolini, a famous ballet master of that time) held its own for modern taste, despite Mozart's great masterpiece, which still remains the ultimate musical embodiment of the Don Juan problem.

EDMOND VICHNNIN SUCCESSFUL

Soloists' concerts have been somewhat rare this season, chiefly through the fact that most concert halls are at present permanently occupied by the big festival and the several exhibitions connected with it. One of the very few piano evenings of the past weeks, and one of the most satisfactory ones, was that given by Edmond Vichnnin, a young American announced as a pupil of Adele Margulies, the distinguished New York pianist. Vichnnin very wisely opened his program with the Bach-Busoni Chaconne, which is a fair test, not only for technical but also for stylistic faculties, and long before he had proceeded to Chopin and to the modern numbers, he had strengthened the impression of an unusually gifted young artist. His technic is uncommonly powerful and well balanced, and his dynamics and shading splendid. Of his novelties, Goossens' March of the Wooden Soldier was a nicely grotesque but not otherwise noteworthy specimen, while Fannie Dillon's Birds at Dawn proved to be a lovely little mood picture in an impressionistic vein; it shows good workmanship in its canonic imitations, and is really grateful, especially when played with the grace and levity with which Edmond Vichnnin invested it.

PAUL BECHERT.

Rubinstein Club of Washington Offers Prize

The local Rubinstein Club has offered a prize of \$100 for the best composition submitted for women's choral presentation by an American author. Only American composers are allowed to compete. The work is to be for a women's chorus in three or four parts, with or without incidental solos, with full piano accompaniment and with English title and text only. The composition must be submitted prior to January 2 of the coming year and will be presented by the club at its final concert. Full details may be secured from Mrs. Harvey L. Rabbitt, Apartment 312, Cathedral Mansions Center, Washington, D. C.

CONDUCTORS

Besides Dr. Muck, the conductor of the Philharmonic concerts, Papst is responsible for the orchestral offerings of this nearly two-million metropolis. His excellent program plans, however, will, so it is rumored, have to be modified, in order to stimulate attendance! Both Dr. Muck and Papst have opened the season by celebrating Bruckner in honor of his centenary. Guest conductors like Bruno Walter, Felix Weingartner, and Gustav Brecher have already been here, but all have had to forego novelties by reason of insufficient rehearsal time. Nevertheless, Brecher and the native Hamburger, Ewald Langstorff, have been able to plead for Gustav Mahler, with the Song of the Earth and the first symphony respectively.

GABRILOWITSCH PLAYS

The outstanding pianistic figure thus far, despite the favorite Lamond, has been Ossip Gabrilowitsch, whose Mozart interpretation revealed the independent and thinking creative spirit. Edward Erdmann, on the other hand, underestimated the intelligence of the Hamburg public, for he disposed of a boresome program in a rather nonchalant manner. Among the fiddlers, Huberman and Vecsey, despite the hard times, managed to fill their houses as in the good old pre-war days.

In the Opera house we have had a Busoni Memorial and several newly staged revivals—harbingers of more important deeds to be done.

EDITH WEISS-MANN.

BALTIMORE ENJOYS ISA KREMER AS NEW MUSIC SEASON OPENS

San Carlo Opera Much Appreciated—Orchestra Plans Announced—Notes

Baltimore, Md., October 20.—Baltimore has come out of its musical slumber of the summer season and is ready for a busy winter. The musical year is under way and from now on lovers of music hereabouts will have plenty to keep them busy.

ISA KREMER OPENS SEASON

Isa Kremer had the honor of being the first artist of the local season. The Russian singer made her usual emphatic impression and received most favorable notices. Mme. Kremer reached heights of artistry in her songs that in the estimation of many, few singers approach. She is truly personality plus when on the stage.

SAN CARLO OPERA COMPANY

The San Carlo Grand Opera Company also gave two performances during the week and both were up to the standard expected of Impresario Gallo's company. Martha, with Tina Paggi singing the soprano part, delighted the audience at the matinee performance.

Madame Butterfly, at night with Tamaki Miura in the title role, was the main attraction of the short visit of the company. The Japanese prima donna was accorded a tremendous ovation by the large audience and her work well merited it. The Puccini opera was given an even

greater touch of sorrow by the realistic work of the Japanese singer. She met every vocal requirement.

COMING ORCHESTRAL EVENTS

Baltimore will have plenty of orchestra concerts during the season. As usual, the Baltimore Symphony will give monthly concerts while the Philadelphia and New York Symphony Orchestras will each appear here five times during the season. The Boston Symphony and the New York Philharmonic will each appear once, although there are rumors that endeavors are being made to bring both of these splendid organizations here for a series of three concerts during 1925-26. Until war days the Boston appeared here five times a season. Dr. Muck, then the director, it will be remembered, got into an argument with local people relative to the playing of the national anthem and so strong did the feeling run that the visits of the Boston were canceled. The entire incident might well have been avoided. Baltimore has been the loser and with the new conductor, Sergei Koussevitzky, the city's desire to have the Boston Symphony come regularly is again running rampant.

The first concert of the Baltimore Symphony Orchestra will have the piano prodigy, discovered in Baltimore but now residing in New York, Shura Cherkassky, as the soloist. The combination is eminently fitting as the opening affair.

As usual, the seats for the Philadelphia Orchestra are all sold for the entire season. The season sale for the New York Symphony is larger than ever and Dr. Damrosch's appearances here will undoubtedly draw very well, which is as it should be. One of the concerts will offer Bee-

thoven's ninth symphony as a feature. Municipal Director of Music Frederick R. Huber has outlined plans for organizing all of the local singing societies into one immense Municipal Chorus especially for this offering. Later on this same chorus might give a concert of its own.

NOTES

The Baltimore Music Club, which was organized two seasons ago by a number of prominent women of this city interested in art, will soon begin another year with every indication of increased success. The club now numbers 200 in its membership, including a chorus of forty.

Louis Robert, Dutch concert organist, who was recently added to the faculty of the Peabody Institute as head of the organ department to succeed H. Herbert Knight, will be introduced to the public at a recital arranged for him by Director Harold Randolph, on November 11. Mr. Robert's addition to the Peabody faculty is a distinct acquisition to musical Baltimore.

Director Harold Randolph, of the Peabody, has announced the list of soloists for the regular Friday afternoon recitals. These recitals are real features of the winter season and are mainly given for the benefit of the students who are admitted free of cost. Owing to the extensive alterations being made in the concert hall of the Peabody, the first seven recitals will be given at the Lyric. The list of soloists, in order of their appearance, includes Elsa Alsen, Nicholas Avierino, Alfred Oswald, Frank Gittleson, New York String Quartet. Harold Bauer, Austin Conradi, London String Quartet. Alexander Sklarevski, John Charles Thomas, Carl Flesch, Myra Hess, Lionel Tertis, The Flonzaley Quartet, Pasquale Tallarico, Margaret Rabold Nicholas Medtner, Gerard Hekking and Charles Cooper.

As in previous seasons, arrangements have been completed for a series of concerts at Newcomer Hall, under the auspices of the Maryland School for the Blind. Frederick Gunster, tenor, and Marcel Grandjany, harpist, have been engaged for two of the concerts. Hazel Bornshein, vocalist, and Franz Bornshein, violinist, with Aldeson Mowbray, pianist, will appear in a Russian costume recital late in the winter.

Horace Alwynne, of the department of music at Bryn Mawr College, will give a series of illustrated music talks on the program of the Philadelphia Orchestra on Mondays before the several Wednesday appearances of the Quaker City organization here.

E. D.

Iseo Ilari's Triumphs in Vienna

Mme. Soder-Hueck, New York vocal teacher, recently received a letter from Iseo Ilari, Italian tenor, now on tour abroad, enclosing the following press comments from the Vienna newspapers:

The Neugkeiten Welt Blatt said: "La Boheme, the opera most favored by all Italian tenors who appear here as guests, proved splendid success for Iseo Ilari, who, with finely modulated and winning rich voice, sang Rudolfo's sweet love songs with great appeal and to great advantage, winning his audience by storm. He was warmly applauded and often recalled."

The Wiener Tage Blatt commented: "The Boheme performance of Saturday proved again that 'lyric opera' is very appealing to the audience. The two guests, Claire Born, from the Staatsoper, as Mimi, and Iseo Ilari, late from the Costanzia, as Rudolfo, proved a great magnet to fill the house. . . . Iseo Ilari, as Rudolfo, combines a rich, full vocal organ with an appealing warmth of quality, and also proved a very sympathetic actor."

The Neue Freie Presse stated: "Iseo Ilari's appealing, fine tenor rang out with a beauty of tone modulation seldom heard in this theater. The duet from the first act proved a triumph for the two guest singers, whose names had been sufficient to draw an unusually big audience."

The Neues Wiener Journal said: "Today, in the Volksoper, Iseo Ilari, as the Duke in Verdi's Rigoletto, continued his guest performances. His playing of the part, as well as his splendid singing of this fine tenor role, strengthened the good impression this artist had made last week."

Iseo Ilari, who at present is filling engagements in Czechoslovakia and Berlin, will return to the United States the latter part of November, and important engagements are awaiting him.

Isidore Franzblau Pupils in Recital

Isidore Franzblau, Brooklyn piano teacher, presented a large number of his pupils in recital at Apollo Hall, Brooklyn, on October 25. Those who appeared were Mary Cohen, Fannie Weinstein, Ester and Mollie Goldstein, Fannie Messinger, Sylvia Baron, Rose Weiss, Edna Fried, Rebecca Merkin, Bella Gold, Freda Weinberg, Mollie Sokoloff and Barnett Cheiken. The program comprised works by Godard, Beethoven, Bohm, Wollenhaupt, Lichner, Mozart, Jensen, Lege, Tschaikowsky, Rosenhain, Pacher, Chopin and Liszt. The assisting artist was Joseph Weiss, who contributed the following violin solos: Meditation from Thais, Massenet; Siciliano and Rigaudon, Francoeur-Kreisler; Indian Lament, Dvorak-Kreisler, and Zigeunerweisen, Sarasate. He was accompanied by Isidore Franzblau.

Pupils Praise Anne Goodhue

Howard Maisa, an artist pupil of Anne Goodhue, of Washington, D. C., is singing the leading tenor role in Old Heidelberg. Laurence Downey, another Goodhue artist, has signed up with Irving Berlin and is winning success in the Music Box Revue. Florence Rittenhouse has the following to say in praise of Mrs. Goodhue: "I have played the taxing part of the Shame Woman over three hundred consecutive times, and have never even felt a tired throat because of Mrs. Goodhue's training." Mr. Downey states: "I owe my success to Mrs. Goodhue."

Gray Lhevinne's Two Capacity Audiences

Warren, Pa., was carried away by the two excellent violin recitals given by Gray Lhevinne on October 8. The first recital was entirely for young folks and more than a thousand children were held spellbound and gave undivided attention to a long program which included many master works so presented by this artist that every tot got the meaning of the music.

Long before beginning time, an audience of 1,200 was waiting to hear the Gray Lhevinne evening recital.

A GREAT SUCCESS OF THE LONDON SEASON OF 1924 —*The Sphere, London*



EDNA THOMAS

"The Lady From Louisiana" PLANTATION SONGS IN COSTUME

Her presence like that of Yvette Guilbert, tips a stage with the silver of graciousness, they are both thus simple, thus direct. —*Time and Tide, London*.

The Matinee Musical Club performed a distinct service to the Art which it is cultivating when it introduced to Cincinnatians, at the Hotel Sinton ballroom, Tuesday morning, one of the brilliant new stars on America's musical horizon, in the person of Edna Thomas, of New Orleans.

—*The Times-Star, Cincinnati, Ohio.*

Songs of Edna Thomas hold her audience spell-bound. She sings with such skill and ease and with such perfect diction that there is a complete understanding of the color and text of each song.

—*Atlanta Constitution, Atlanta, Ga.*

Edna Thomas, this fascinating singer of the "Spirituals" of the American Negroes and the Creole songs of her native Louisiana, stormed the hearts of her audience on Saturday with her genuine and unaffected art.

—*The Sun, Melbourne, Australia.*

Three months success in England, now in Australia on world tour. Returns next October for twenty-five concerts in the biggest series of the United Kingdom, Lionel Powell & Holt's International Concerts.

A few open dates in America after January, 1925

Management of Edna Thomas, Metropolitan Opera Building

1425 Broadway

Phone: Pennsylvania 2634

New York City

THE FLONZALEY QUARTET



Founded by E. J. de Coppet

**The Premier Chamber Music Organization
of the World**

ADOLFO BETTI	<i>First Violin</i>
ALFRED POCHON	<i>Second Violin</i>
FELICIEN d'ARCHAMBEAU	<i>Viola</i>
IWAN d'ARCHAMBEAU	<i>Violoncello</i>

During the past fifteen years out of the twenty-one years of its existence, the Flonzaley Quartet has made

23 appearances in London
15 appearances in Berlin
8 appearances in Leipzig
5 appearances each in Dresden, Frankfort, Cologne, Bonn, Strasbourg, Calmar and Mulhouse
and from 1 to 4 appearances each in Manchester, New Castle, Cardiff, Bradford,

Sheffield, Huddersfield, Liverpool, Glasgow, Edinboro, Aberdeen, Dundee, Dunfermline, Helensburgh, St. Andrew, Wiesbaden, Mannheim, Mayence, Munich, Stuttgart, Coblenz, Hildesheim, Dusseldorf, Konitz, Koenigsberg, Posen, Danzig, Karlsruhe, Bochum, Weimar, Jena, Berne, Zurich, Bale, Lausanne, Winterthur, Montreux, Vevey, Geneva, Neuchatel, Yverdon, Paris, Vienna, Neunkirchen, Rome, Milan and Venice.

In America the quartet has, in addition to its regular permanent series in New York, Boston, Philadelphia, Washington, Chicago, Indianapolis, and Smith College, Northampton, made during the past FIFTEEN SEASONS

15 Appearances in

Aurora, N. Y. (Wells College)

14 Appearances in

Middlebury, Conn. (Westover School)

13 Appearances in

Baltimore, Md. (Peabody Conservatory)
Williamstown, Mass. (Williams College)

12 Appearances in

Minneapolis, Minn. (4 times with University of Minnesota)

11 Appearances in

Buffalo, N. Y.
Cleveland, Ohio
Pittsburgh, Pa.

10 Appearances in

Dobbs Ferry, N. Y. (The Misses Masters School)
Detroit, Mich.
Milwaukee, Wis.
Providence, R. I.

9 Appearances in

Princeton, N. J. (Princeton University)
Cincinnati, Ohio
Montreal, Can.
Orange, N. J.
St. Louis, Mo.

8 Appearances in

Brooklyn, N. Y. (Brooklyn Institute of Arts and Sciences)

7 Appearances in

Oberlin, Ohio (Oberlin College)
Atlanta, Ga.

6 Appearances in

Farmington, Conn. (Miss Porter's School)
Millbrook, N. Y. (Bennett School)
Northampton, Mass. (Smith College)
Hartford, Conn.
Rochester, N. Y.
Toronto, Can.

5 Appearances in

Ann Arbor, Mich. (University of Michigan)
Cambridge, Mass. (Harvard University)
Ithaca, N. Y. (Cornell University)
Madison, Wis. (University of Wisconsin)
Duluth, Minn.
Louisville, Ky.
Syracuse, N. Y.

4 Appearances in

Des Moines, Iowa
Flushing, N. Y.
Jacksonville, Fla.
Kenosha, Wis.
Lincoln, Neb.
New Bedford, Mass.
Bradford, Mass. (Bradford Academy)
Grinnell, Iowa (Grinnell School of Music)
New Haven, Conn. (Yale University)
Urbana, Ill. (University of Illinois)

3 Appearances in

Boulder, Colo.
Charleston, S. C.
Columbus, Ohio
Denver, Colo.
Greenfield, Mass.
Joplin, Mo.
Kansas City, Mo.
Milton, Mass.
Appleton, Wis.
Brarcliff, N. Y. (Mrs. Dow's School)
Chicago, Ill. (Chicago University)
Columbia, Mo. (University of Missouri)
Lawrence, Kan. (University of Kansas)
Schenectady, N. Y. (Richmond College and Conservatory of Music)
Wellesley, Mass. (Wellesley College)

2 Appearances in

Akron, Ohio
Albany, N. Y.
Austin, Texas
Birmingham, Ala.
Dallas, Texas
Dayton, Ohio
Erie, Pa.
Fall River, Mass.
Gettysburg, Pa.
Glendale, N. Y.
Grand Rapids, Mich.
Knoxville, Tenn.
Lawrence, Mass.
Lowell, Mass.
Lynchburg, Va.
Manchester, N. H.
Mankato, Minn.
New Britain, Conn.
Beaver Falls, Pa. (Geneva College)
Cedar Falls, Iowa (Iowa State Teachers College)
Chambersburg, Pa. (Wilson College)
Charleston, Ill. (Eastern Illinois State Normal School)
Charlottesville, Va. (University of Virginia)
Cooperstown, N. Y. (Knox School)
Delaware, Ohio (Wesleyan College)
Faribault, Minn. (St. Mary's School)
Geneseo, N. Y. (Genesee State Normal School)
Georgetown, Texas (Southwestern University)
Gedfrey, Ill. (Monticello Seminary)
Grand Forks, N. D. (Wesley College)
Holyoke, Mass. (Holyoke College)
Huntington, N. Y. (Marshall College)
La Crosse, Wis. (State Normal School)
Lake Forest, Ill. (University School of Music)
Middlebury, Vt. (Middlebury College)
Northfield, Minn. (Carleton College)
Quincy, Ill. (Quincy College)
Willimantic, Conn. (State Normal Training School)

1 Appearance in

Altoona, Pa.
Auburn, Maine
Beaumont, Texas
Belton, Texas
Bridgeport, Conn.
Chester, W. Va.
Chatham, Can.
Chattanooga, Tenn.
Chillicothe, Ohio
Clarkburg, W. Va.
Colorado Springs, Colo.
Columbus, S. C.
Columbus, Ga.
Concord, N. H.
Council Bluffs, Iowa
Danbury, Conn.
Danville, Ill.
Dubuque, Iowa
Elmira, N. Y.
El Paso, Texas
Evanston, Ill.
Fairfield, Iowa
Fairmont, W. Va.
Fort Dodge, Iowa
Fort Worth, Texas
Galveston, Texas
Glen Ridge, N. J.
Greely, Colo.
Green Bay, Wis.
Greensburg, Pa.
Greenville, Ohio
Greenville, S. C.
Hamilton, Can.
Hamilton, Ohio
Harrisburg, Pa.
Haverhill, Mass.
Houston, Texas
Jamesstown, N. Y.
Jersey City, N. J.
Keokuk, Iowa
Kingston, Can.
Lakeland, Fla.
Lancaster, Pa.
Leavenworth, Kan.
Lexington, Ky.
Long Branch, N. J.
Marietta, Ohio
Athens, Ohio (Ohio University)
Blowington, Ind. (Indiana University)
Bristol, Tenn. (Virginia Interment College)
Brookhaven, Miss. (Whitton Female College)
Bryn Mawr, Pa. (Bryn Mawr College)
Cedar Rapids, Iowa (Coe College)
Columbus, Miss. (Mississippi State College for Women)
Danville, Ky. (Kentucky College for Women)
Decatur, Ill. (James Milliken University)
Denton, Texas (College of Industrial Arts)
Emporia, Kan. (Kansas State Normal School)
Frederick, Md. (Hood College)
Greenwich, Conn. (Rosemary Hall)
Hackettstown, N. J. (Centenary Collegiate Institute)
Hamilton, N. Y. (Colgate College)
Hollidayburg, Pa. (Mrs. Cowles School)
Indiana, Pa. (State Normal School)
Marion, Ala. (Judson Institute)
Mount Vernon, Iowa (Cornell College)
Natchitoches, La. (State Normal School)
New Brunswick, N. J. (Rutgers College)
New Ulm, Minn. (Dr. Martin Luther College)
Norman, Okla. (University of Oklahoma)
Rock Island, Ill. (Augustana College)
Spartanburg, S. C. (Converse College)
State College, Pa. (Pennsylvania State College)
Waterloo, Iowa (Waterloo Conservatory)
Winona, Minn. (Winona State Teachers College)

Pacific Coast Tours

During the fifteen year period the Quartet has made six transcontinental tours to the Pacific Coast, in which territory they have made:

16 appearances in San Francisco.

7 " in Portland, Oregon.

6 " each in Los Angeles and Berkeley.

5 " each in Seattle and Tacoma.

3 " in San Diego.

2 appearances each in Bisbee, Corvallis, Fresno, Pasadena, Sacramento, Salt Lake City, Spokane, Tucson, Victoria.

1 appearance each in Phoenix, Ariz.; Bakersfield, Merced, Oakland, Palo Alto, Porterville, Riverside, San Jose, Santa Ana, Santa Rosa, and Stockton, Cal.; Reno, Nev.; Bellingham, Pullman, Yakima, Wash.; Butte, Mont.; Astoria and Eugene, Oregon; Vancouver, B. C.

Management: LOUDON CHARLTON, Carnegie Hall, New York

Victor Records

November 6, 1924

BERLIN

(Continued from page 5)

new to Berlin, with the exception of the second string quartet. The Book of the Hanging Gardens is a cycle of fifteen songs, set to poems by Stefan George, lyrics of profound sentiment, but rather dark in meaning and rather difficult for the simple-minded, uninitiated listener. Schönberg's music is still less intelligible to the average concert goer. In fact it presupposes a thorough acquaintance with the composer's style, his manner of expression, his technical system. It pays, however, to enter into the labyrinth of Schönberg's thoughts. To praise these so-called songs a smore or less beautiful is evidently not the proper attitude towards this strange, harsh and singular music. But one may say that Schönberg has shown new possibilities in the combination of poetry and music, beyond the methods practiced so far, and this means a good deal.

The five piano pieces, op. 23, are still more enigmatic, all the more as their interpreter, the young and very able pianist, Heinz Jolles, mastered only their pianistic difficulties, and not the intricate problems of construction and expression presented by them. Erna von Hösslin, the possessor of a rich contralto voice tries to solve the problem of interpretation by taking refuge in an "expressionistic" manner of singing, steeping every phrase into a flood of appropriate sentiment. Though other methods of interpretation are conceivable, nevertheless her system proved highly impressive and gave to the listeners the illusion of profound, passionate and ecstatic emotion.

BERLIN "FRIENDS OF MUSIC" REVIVED

The Gesellschaft der Musikfreunde, founded twenty years ago by Oskar Fried, has had to interrupt its activity since the beginning of the war. Of late it has been reorganized, and is commencing its activity. The new conductor, Dr. Heinz Unger, was decidedly successful in his first concert. Mahler's second symphony gave him ample occasion to show his considerable capacities as an orchestral leader, and his interpretation was generally acknowledged as being a very remarkable piece of work.

The symphony was preceded by Ernest Bloch's Psalm 22, which had already been performed at the Prague Festival last spring. Its success was greater with the professional musicians than with the public at large, which listened to this characteristically Hebrew effusion of religious feeling with respect, but without enthusiasm. Musicians, however, with few exceptions were almost unanimous in their recognition of Bloch's artistic qualities. The performance was excellent; Dr. Unger brought out all the vehemence of feeling, the ecstasy of Bloch's music, and Mme. Cahier sang the solo part with her admirable art, combining beauty of vocal enunciation, perfect diction and fit expression. Also in the Mahler symphony the powerful total effect was greatly enhanced by the exceptional beauty of the solos sung by Mme. Cahier and Mme. Jurewskaja, who like her colleague, deserves to be called not only a good singer, but also a musician of rank.

MME. CAHIER SINGS NEW SCHREKER SONGS

Mme. Cahier also lent her valuable assistance to a group of new orchestral songs by Franz Schreker, which I could not hear myself. In the same concert, conducted by Edward Morike, a symphony by the Swedish composer, Kurt Atterberg, was heard for the first time in Berlin.

Mention may also be made of a "Mozartfeier" due to the Dresden Mozart-Verein, in which a number of rarely heard Mozart works were given, including the so-called Haffner symphony, written in 1786, a fantasy for organ orchestra, a "sonata" for the orchestra and organ, the C major piano concerto and almost entirely unknown arias. Erich Schneider

conducted the orchestra; Liesel von Schuch (daughter of the late director of the Dresden Opera) sang the arias, Michael von Zadora played the piano concerto and Cantor Curt Schöne from Dresden the organ pieces.

Carl Venth, an American composer, gave a concert of his own composition, comprising a Suite for piano and violin, On Lake Champlain; a piano trio, In Hardanger Fjord; a scene for soprano solo to Chinese poems; and a piano sonata inspired by Percy MacKaye's Dionysos. Owing to the flood of important concerts night by night it was not possible for me to hear Mr. Venth's compositions. The general impression was that he is a versatile musician with a talent for lyrical melodic treatment derived from folk lore, a lover of pleasing sound and workmanship but that he does not yet manifest an individuality of marked power. Celeste Chop-Groenewelt, the pianist, Anna Reichner-Feiten, the singer, were the interpreters of the solos. Prof. Max Saal, Rudolf Deman and Karl Dechert, all three prominent members of the Staatskapelle, played the ensemble pieces.

AMERICAN SINGERS

Anny von Stosch-Hoyer, an American singer, was unusually successful at a recent concert. Her light, clear, high soprano, her facility of coloratura, her cultivated taste, make her a Mozart singer of distinction. In songs by Schubert, Hubert Pataky and Paul Graener she gave her audience genuine delight.

Bruce Benjamin, I believe, also hails from America. He possesses an uncommonly beautiful and powerful tenor voice which he knows how to treat with artistic taste. Excellent accompanied by Coenrad V. Bos, he held the attention of his listeners to the close and was warmly applauded. To cultivate more intensively the spiritual side of art ought to be his endeavor in future.

THE VETERAN PIANISTS

Of piano recitals I only name a few outstanding events. Emil von Sauer fascinated his audience with his unique art, which seems to grow in perfection the nearer the artist approaches old age. Bach, Beethoven, Hummel's almost forgotten Rondo favori, Schumann, Chopin, the rarely played Sgambati Nenia, Liszt, and Sauer made up the program. A new, extremely brilliant "concert polka" by Sauer was vigorously applauded and demanded for repetition.

Max Pauer's art is of classical cut, but of high perfection in its limitations. George Liebling is closely related to Pauer in his esthetic tendencies. He is a classicist of cultivated taste and excellent musicianship. Four Beethoven sonatas formed his serious program. They were received with warm applause by a numerous audience.

SZIGETTI AND CECILIA HANSEN

Violin playing was represented by several younger artists of great gifts. Joseph Szigetti has already reached the top of the ladder and is universally considered one of the noblest and most eminent masters of violin playing. Though a virtuoso of first rank he never displays virtuosity for its own sake, but gives music first and last. His recital was a delight for connoisseurs and lovers of true music. A Bach player par excellence, he knows nevertheless how to display a brilliant virtuosity and fiery temperament in Paganini and Lalo. Szigeti passed Berlin on the way to the East, going to Riga and from there to Moscow.

Cecilia Hansen, recognized in musical circles as a player of extraordinary qualities as regards technic, musical temperament and individuality, showed in her Berlin recital all of these vital factors in a harmonious union that is rarely reached in a similar degree. Her exquisite Bach playing was specially remarked. Boris Sacharoff, her partner at the piano, is likewise a distinguished artist, and thus the concert was an extremely enjoyable affair, all the more as the program avoided the trodden paths and offered some interesting Russian music hardly known here, by Conus Nicolai and Glazounoff.

MARGARET SITTIG'S DEBUT

Margaret Sittig, from New York, is a newcomer, but I daresay her name will, before long be familiar to concert goers. She possesses violinistic talents of a high order, great facility, a pure and noble tone and a graceful and musically manner of presenting the music she plays. Besides a number of smaller pieces, she played Vieuxtemps'

D minor concerto and a well-made, effective concerto, op. 43, of Cecil Burleigh, who is hardly known here at all. Coenrad V. Bos accompanied her.

Florence Field, an American violinist, who we have heard in Berlin before the war, gave a recital with Waldemar Liachowsky. The principal numbers of the program, the Cesar Franck sonata and the Mendelssohn concerto proved that the player has maintained that respectable grade of execution and musical culture which distinguished her playing then.

Finally, short mention may be made of the recital of Arnold Földesy, the cellist, and Karol Szreter, the pianist, two artists of recognized rank. They played three cello sonatas, among these John Ireland's sonata, never before heard in Germany.

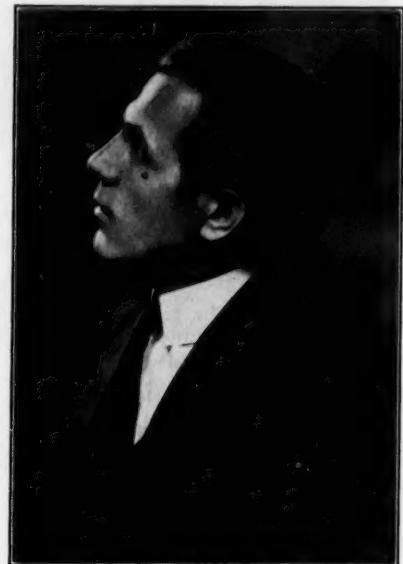
DR. HUGO LEICHTENTRITZ.

Antonio Di Cecco Gives Concert

An unusual concert was heard at the Metropolitan Opera House on October 14 when Antonio Di Cecco, a young Philadelphia composer of Italian parentage, gave a performance of his works, assisted by the "American Nightingale," Josephine Lucchese; Domenico A. Bove, violinist; Antonio Ferrara, guest conductor, and seventy members of the Philadelphia Orchestra.

The opening numbers, Salice Piangente and Cormamusca Abruzzese, played by the orchestra with Ferrara conducting, revealed Di Cecco's delightful feeling for melodic beauty, and were applauded enthusiastically.

Lucchese was heard in three numbers, Carnevale Di Venezia, by Benedict, Canzone by Di Cecco (a gem), and Swiss Echo by Eckert. Little can be added to the many



MAESTRO A. DI CECCO.

eulogistic comments of the press wherever the young diva has appeared. Suffice it to say that her voice was as beautiful as ever, her manner as charming and her response to encores most generous. She was accompanied by Clarence Fuhrman, at the piano, and J. La Monica, flutist. Di Cecco's Leggenda Di Narciso was well played by Domenico A. Bove, violinist, accompanied by Joseph Schribman. Mr. Bove was also obliged to give an encore. The closing number of the first part of the program was the orchestral number, Sinfonia Idilica by Di Cecco, with the composer conducting.

The second part of the program opened with two dances written by Di Cecco and conducted by Ferrara. Gavotte was cleverly danced by Al White, Jr., and Alice McCracken, with the orchestral accompaniment. The Minuetto Classico was danced by Anastasia Loomis, Dorothy Barbrus, Eleanor Barbrus, Ruth Tappe, Helene Franz and Mary Cleary.

The remainder of the program was devoted to a pantomime in one act, Primavera Italica, The Birth of Rome, for which the music was written by Di Cecco, who also conducted it. Those taking part were Gertrude Brokosh, Ethel Q. Phillips, Al White, Jr., pupils of Ethel Q. Phillips' Studio, members of the Frankford Post of the American Legion, of which Francis P. Moitz is commander, and the Lansdowne Male Chorus, directed by Joseph H. Bates, Jr. All acquitted themselves admirably, and assisted in making the performance a success.

Maestro Di Cecco's music shows much promise. Like many another well known musician his success has been reached by hard work and varied experiences. In 1908, after finishing his preparatory course in Philadelphia, he went to Europe to complete his musical studies. In 1915, he was graduated in composition at the Conservatorio Rossini and at the R. Accademia Filarmonica of Bologna, Italy. On May 15 of the same year he joined the army, spending a long time in the trenches on the Italian front and in Albania, ending his war service in September, 1919. About a month after his honorable discharge from the army, still having the desire to go back to the school he left in 1915, he again made application and was readmitted to the Liceo Rossini of Bologna; so Di Cecco was again a student of that musical institution for another three years. His last years were for him what one might say, a course of perfection.

Recently he has written several important compositions, namely: Primavera Italica (The Birth of Rome) Ballet; Cornosmusca Abruzzese (overture); Sinfonia Idilica (in four parts); Leggenda di Narciso (for violin and piano); The Weeping Willow (composed in Philadelphia in 1923); and a series of other compositions written during his first period of studies in Bologna, and during his soldier's life (1915-1919).

At present Di Cecco is composing an opera, and has already completed the first and second acts. His music reflects that color which all modern musicians are trying to seek. The story of the opera which Di Cecco is writing takes place in a pre-historic era, and perhaps is the most remote subject that the literary world has sent to us.

Di Cecco made his debut at the Metropolitan Opera House in Philadelphia last October with great success. M. M. C.

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MUSICAL COURIER

League of Composers Expands Program

After the first and experimental year of its existence, the League of Composers, organized in 1923 for the disinterested promotion of modern music, is able to announce a forthcoming program of definitely enlarged activities.

During 1924-25 this society will present three programs of chamber music and stage works, which will include several important premières of European productions, at least two re-hearings, and a group of new American compositions. Two lecture-recitals are planned, and also three issues of its new Review, with a possible fourth next summer. The distinctive policy of the League will be emphasized again in every program presented, to wit, an impartial attitude toward all tendencies and schools which make up the modern musical world, and of not limiting itself to "first hearings." Last year the works of twenty-two living composers of Europe and America were presented by the League, and while it feels no especial pride in the number of men represented, it finds special significance in the range of tendency which included such forces as Stravinsky and Schönberg, Ravel and Bartók, and such practically unknown individuals as Miascowsky and Gnessin.

One of the principal events this year will be the performance of *El Retablo*, the famous little marionette opera by the distinguished Spaniard, Manuel de Falla. This will be its American première; heretofore the work, which is built around an incident in the life of Don Quixote, has been heard chiefly in Paris, where its charm and intensely national color has aroused the greatest enthusiasm.

The celebrated Setti Canzoni di Francesco Malipiero will be given their first performance in an arrangement for small orchestra and voices which the composer is now preparing especially for the League of Composers.

The League will also give several stage performances during the season. It will introduce a distinctive work by Erik Satie, Daniel Jazz, a musical interpretation of Vachel Lindsay's poem by Louis Gruenberg, and a chamber opera, *Gagliarda of a Merry Plague*, by Lazare Saminsky.

Pierrot Lunaire, Arnold Schoenberg's melodrama, for which the public has made many requests, will be presented again during the season, as it is the purpose of this organization not to confine itself to premières but to repeat those

works which it considers of special significance. The Stravinsky Concertino will be given a rehearing. The concerts will also include a few new works by Americans, such as Aaron Copland, Frederick Jacobi, Roger Sessions, Emerson Whithorne, and others.

In addition to three concerts, the League will present two lecture-recitals, the first of these taking place Sunday afternoon, November 16, at the Anderson Galleries. While the League holds no brief for any of the "youth movements,"

articles by Boris de Schloezer, Edwin Evans, Guido Gatti, Daniel Lazarus, Richard Hammond, Lazare Saminsky, Egon Wellesz and others.

New York Matinee Musicale Meeting

The New York Matinee Musicale opened its season with a meeting of the active members at the home of the president, Rosalie Heller Klein, 316 West 93rd street, Monday night, October 6. The club is preparing for a brilliant season.

The New York Matinee Musicale has a closed active membership of professional musical artists, men and women, who will give a series of four concerts on Sunday afternoons, December 7, January 25, February 22, March 29, followed by tea, at the Hotel Ambassador. The program committee is made up of a group of experienced musicians who are planning unusual numbers in an endeavor to get away from hackneyed programs. A special feature is to give to young unknown American artists an opportunity to be heard with the better known ones. Isa Maud Ilsen, associate secretary of hospital service, New York Tuberculosis Association, formerly director of hospital music war department, Washington, D. C., and instructor at Columbia University on physiologically effect of music, was a guest of honor on October 6. She gave the club an interesting talk, outlining the work being done in New York City hospitals. She also thanked the chairman on philanthropy of the Matinee Musicale, Rhoda Mintz, for her assistance in providing artists from this club during the summer months. Among those were Rosemary Pfaff, Mme. Mintz, sopranos; Helen E. Vogel and Mozelle Bennett, violinists.

After the plans for this season were discussed, Marie de Kyzer rendered a group of songs, accompanied by Regenia Shiller. After a buffet luncheon was served the club adjourned to meet on October 27 with Alma Beck as hostess, assisted by Mrs. William A. Lemmon of Brooklyn. The club took a large block of seats for the appearance of one of its charter members, Rosemary Pfaff, who made her bow at the Palace in a beautiful musical act. Miss Pfaff, or Rosemary, as she is called, has an unusual coloratura voice.

Brooklyn Orchestral Society Plans

Thomas L. Leeming and Herbert J. Braham, chairman of the board of governors and conductor of the Brooklyn Orchestral Society, have made preliminary announcement of the concerts already scheduled by the society in Brooklyn and Manhattan for this season.

The first concert will be given in the Academy under the auspices of the Brooklyn Institute, on November 20, as part of the Institute's Centenary Celebration, the orchestra furnishing the only music of the evening. The orchestra's second appearance will be its own first formal concert for the season, also at the Academy, on December 15.

The orchestra will appear for the third time in the great hall of the City College of New York on Amsterdam Avenue, Manhattan, on a date as yet undetermined but to be between the middle of December and the first of February.

On February 9, when the choral clubs of Brooklyn are to sing as a part of the Institute's celebration, the orchestra will take a part in the program, its numbers being the overture from *Die Meistersinger* and *Les Preludes* of Liszt. This will also be at the Academy.

The orchestra's second concert for the season will be in the Academy on March 9.

The features of the first concert on December 15 are to include the Handel overture in D minor, never played in Brooklyn before; Glazounoff's fourth symphony in E flat minor, and Sinigaglia's Danze Piemontesi. The soloists will be Mary Thornton McDermott and Helen Wright, who will present Mozart's double piano concert in E flat major with orchestra.

10,000 Copies of Levitzki's Composition Sold

Mischa Levitzki recently received his royalty statement from his publishers, G. Schirmer, Inc., relative to his Waltz in A Major. Ten thousand copies of this charming work have already been sold in this country with a demand for as many more from Australia.

Mr. Levitzki has just returned to New York from his country home in Avon, N. J. In December he will make a short southern tour, after which he starts for a long tour that will occupy his time fully for January, February and March.

Kochanski's Rochester Success

Paul Kochanski appeared in recital at the Eastman Theater, Rochester, on October 23 to an audience of over 3,000. As there were no free tickets distributed, this number testifies to the intelligence of the Rochester musical public which, though accustomed to retire before 10:30, remained until after that hour demanding four encores after the final number. The popular Polish violinist gave a program of classic and romantic numbers which caught the fancy of the auditors, who appreciated the favor of being fed intellectual material instead of the usual claptrap calculated to win applause.

More Engagements for Gradova

Gitta Gradova was engaged for a recital in Michigan City, Ind., October 22, under the auspices of the Michigan City Musicians' Club in the Starland Theater. She is also engaged to play the Cesar Franck Variations Symphoniques and the Scriabin Concerto with the St. Louis Symphony Orchestra, Rudolph Ganz, conductor, on March 27 and 28, 1925, in New Orleans.

Mme. Wynne a Well Equipped Singer

Annie Davis Wynne appeared in recital in Rome, N. Y., last month, and inspired the critics to write glowingly of her art. One of them stated that she is well equipped naturally, well trained in art, agreeable in personality, experienced and calm upon the platform, and lacks only a large hearing in this country to give her a large American following. That she will have when her western trip is over.

New York State to Hear George Raymond

George Perkins Raymond will make his first appearance in Albany on November 20 in recital under the auspices of the Albany Music Teachers' Association. This is the beginning of a series of concerts in New York State booked for Mr. Raymond by his manager, Annie Friedberg.

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it finds them interesting enough to devote its first lecture to the youngest schools of every country. It will be illustrated by works representing the musical youngsters of America, England and the continent.

The program includes two speakers, and the performance of works by Georges Migot, Castelnuova Tedesco, Eric Fogg, Aaron Copland, Alexander Tcherepnine, Bernard Rogers, Alexander Steinert, Daniel Lazarus, Alois Habo, Ernst Krenek and Richard Hammond.

The League of Composers' Review, which was published experimentally last spring, the only magazine in America to devote itself exclusively to modern music, has aroused such widespread interest that it will take its place regularly in the field of publications. It will appear three times during the musical season with a possible summer issue, and will be available to the general public.

The first issue will appear in November and contains

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GRAND RAPIDS HAS NEW CONSERVATORY OF MUSIC

Johnson Opens Musical Season—Alda Quartet Given Warm Reception—Whiteman's Orchestra Enjoyed—Announcements for Coming Season Made—St. Cecilia Society Holds First Meeting—Notes

Grand Rapids, Mich., October 15.—The musical season opened auspiciously with a recital in the Armory by Edward Johnson, tenor. Mr. Johnson is a favorite here, this being his fifth appearance, and his genial personality and rare artistry always meet with enthusiastic response. His program ranged from the old English and Italian school to modern English and American and included—besides the two arias, Colpote qui m'avete from Andrea Chenier, and La fleur que tu m'avais j'ete from Carmen—two interesting examples of recent Italian composition, I Pastor and Angelica, both by Pizzetti. Ellmer Zoller played his usual fine accompaniments.

ALDA METROPOLITAN QUARTET HEARD

On October 13, the first concert of the Mary Free Bed Guild course was given at Powers' Theater. The Alda Metropolitan Quartet—consisting of Frances Alda, soprano; Merle Alcock, contralto; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone, with Florence Barbour, accompanist, offered a delightful program of operatic selections, solos, duets, trios and quartets, generously responding after each number to the insistent applause of a well pleased audience.

ST. CECILIA SOCIETY HOLDS FIRST MEETING

The St. Cecilia Society held its first meeting of the year on October 3, the new president, Mrs. Huntley Russell, presiding. The subject was American Music and the day was in charge of Mrs. Charles A. Donaldson. Frances Morton Crume sang Autumn, by Elva M. Donaldson, a member of the society, as well as a group of negro spirituals, and songs by MacDowell, Homer and Cadman. Mrs. Karl W. Dingman, soprano, gave numbers by MacDermid and Gilberte. Mrs. W. H. Wismer, pianist, played a MacDowell group and Mary Lourenna Davis, pianist, numbers by Griffis and Parker. The accompanists were Mrs. Raymond MacLeod and Florence Malek Kleynenberg. The Student League, of which Olive Tuller is chairman and Florence Williams secretary, started its activities on October 10. Eleven programs will be given, the subject for the year to be National Characteristics in Music.

WHITEMAN'S ORCHESTRA ATTRACTS LARGE AUDIENCE

Paul Whiteman and his orchestra drew a large audience to the Armory on October 10. Probably because of the larger size of the hall and also because this type of music is becoming more subdued, he made an even better impression than last year. Particularly enjoyable was a group of Three American Musical Pieces by Eastwood Lane, with a clever scoring by Ferdie Grofe. A Rhapsody in Blue, composed by George Gershwin and scored by Mr. Grofe, was played again by request, the soloist this year being Harry Parrella.

COMING ATTRACTIONS

Grand Rapids is promised one of the finest musical seasons in its history this year. The Detroit Symphony Orchestra will come for a series of three concerts and our own Grand Rapids Symphony is planning for four or six.

The Mary Free Bed Guild will offer four, including the Alda Metropolitan Quartet, Mr. and Mrs. Josef Lhevinne, Alberto Salvi with Roderick White, our own Grand Rapids violinist, and Florence Macbeth with Tito Schipa.

The Philharmonic course, under the auspices of the Armory Extension Association, will present five attractions, Geraldine Farrar and her opera company giving the first performance with her version of Carmen. She will be followed by Anna Case, Feodor Chaliapin, Fritz Kreisler and Rachmaninoff.

The St. Cecilia will include four artist recitals in its programs, Julien Hoekstra, the Letz Quartet, Princess Wahawaho with the St. Cecilia Chorus, and Fannie Bloomfield Zeisler.

The San Carlo Opera Company will sing Martha, Barber of Seville and Il Trovatore. Roland Hayes will give a recital in Central High School, and two bands, Sousa's and the United States Marine, will appear.

First M. E. Church will sponsor a course including Glenn Drake, Aldo del Missier, Robert Macdonald, the Muenzer Trio, Vida Llewellyn Livezey and the Chicago Concert Company.

NEW GRAND RAPIDS CONSERVATORY OF MUSIC

This city now has a regular Conservatory of Music, chartered under the laws of the state of Michigan to teach music in all its branches and to issue teachers' certificates and diplomas. Oscar C. Cress, a successful teacher of piano and exponent of the Leschetizky method, was the main factor in its organization and is its president and director. Mr. Cress himself will be active at the head of the piano de-

partment, and associated with him are Bertha Seekell, for twenty years a well known teacher of piano, and Julia Krapp, pupil of Mr. Cress and a gifted pianist. The voice department is represented by George A. Murphy, tenor soloist in Park Congregational Church, and pupil of Oscar Saenger and of William Shakespeare. With him is Kathryn Strong, popular contralto and director of Central Reformed Church Choir, who is a pupil of Herman de Vries and Theodore Harrison. The violin department is under the direction of Nathan Leavitt, director of the Regent Theater Orchestra, and with him is Carl Bernt, a product of the Leipzig Conservatory, and first violinist in the Regent Theater Orchestra. Louis Evans, a former member of the Russian Symphony Orchestra and the Cleveland Symphony Orchestra, will teach cello. The organ department is in the hands of Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, and the department of harmony, counterpoint, musical history and kindred subjects is in charge of Mrs. William H. Loomis, organist and director of Westminster Presbyterian Church Choir. At the head of the Dramatic Art department is Muriel Beebe Bradley, well known in Chautauqua and Lyceum work. The business management is ably represented by Gertrude Aldrich Cress, who holds the office of secretary of the new school.

The first faculty concert was given on October 7 in the St. Cecilia Auditorium and attracted a large audience. Mr. Cress played two groups, one by MacDowell and one by Chopin, with excellent grasp of the musical content. Mr. Leavitt gave several brilliant violin solos. Miss Strong

for its new Skinner organ, Emory Gallup, for the past ten years organist and choirmaster at St. Chrysostom's Church in Chicago. He has organized a vested choir of thirty-eight trained voices, and has announced two series of organ recitals.

Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, has formed a glee club of thirty voices from the graduate members of his boy choir.

Burnett B. Andrews, Jr., of Syracuse, N. Y., gave an organ concert in Central Reformed Church in September.

Dorothy Miller Duckwitz, pianist, spent some time in this city during September, giving a delightful piano recital in the home of Mrs. Gilbert Daane.

May Strong, soprano, has been engaged for the vocal department of Northwestern University, Evanston, Ill.

Mrs. John Phillip Cappan, violinist of Toledo, niece of John Philip Sousa, and a former Grand Rapids woman, has accepted a position as head of the violin department at the Defiance Conservatory of Music, Defiance, Ohio.

J. Garfield Chapman, instructor in the violin department of the Cleveland School of Music and in the Akron Conservatory of Music, has been visiting in this city, his former home.

Ethelyn Craw, soprano, formerly on the faculty of the music department at the Mt. Pleasant Normal School, has accepted the position of assistant instructor in music in the Chicago University of Music.

Charles Barromes Sikes, Michigan basso, now a member of the La Scala Opera Company, Milan, Italy, spent some time in the city visiting old friends.

Arthur W. Eltinge, of Syracuse, N. Y., conducted a normal course in music at the Marywood School during the summer.

Jerda Erickson, lyric soprano and pupil of Agnes Douglas, has been awarded a scholarship in the Bush Conservatory of Music, Chicago, and will study with Mme. Gardini.

Julia Griffin, pianist and pupil of the Marywood School, has won a scholarship in the American Conservatory of Music, Chicago.

Eugene J. Phillips, organist at St. Andrew's Cathedral, and Katherine Jansheski Phillips, soprano, are making a short concert tour in Ohio, their first appearance being at Bellevue. Mrs. Phillips appeared with much success in several open air concerts during the summer, and also took part in the musical programs arranged for the Diocesan Convention of Catholic Women. Others who assisted at these programs were Albin Preusse, violinist; Carl Sobie, tenor; Mrs. Leo Schloss, soprano; Eugene Dubridge, baritone, and Sara Conlon, contralto.

George A. Murphy has returned from a course of study with Oscar Saenger in Chicago.

Mrs. W. J. Fenton has opened her studio after a summer's study with Mme. Valeri in Chicago.

Arthur Andersch, pianist and director of the Andersch Piano School, has returned to the city after spending the summer in European study.

Chester Berger, pianist, has returned from a summer spent in Chicago, where he took the master course in the Chicago Musical College. Assisting in his studio will be Ruth Westerhouse.

Curtis Tuller, instructor of music in the public schools, has returned from Chicago, where he has been studying violin and conducting with George Dasch. Sherman Tuller, violinist, has also been in Chicago studying with Leon Samatini and Max Fischel at the Chicago Musical College.

Mr. and Mrs. Oscar Cress entertained with a muscale last week in honor of Mabel Bretz, pianist of Chicago. Mrs. Bretz, Mrs. J. A. Michaelson, soprano, and Mr. Cress furnished an attractive program.

Calvin College Choral Club has organized for the season with the following officers: B. Euwena, president; Rens Hoeker, vice-president; Johanna Brink, secretary, and Seymour Swets, director of music. The chorus has started rehearsals for its annual performance of Messiah.

The music colony has lost two of its members by death this summer, James P. Loomis, expert drummer and maker of musical instruments, and Oscar G. Clement, violinist and conductor.

Among the marriages of local musicians may be mentioned that of Helene Lorch, harpist, to Harry W. Chance; Florence Krummen Malek, pianist, to Peter Kleynenberg, cellist; Ruth M. Lytle, contralto, to Theodore A. Thompson; Florence Edenstrom, pianist, to E. C. Philippus, baritone and vocal teacher; and two, to occur in the near future, Helen Sherwood Ford, pianist, to Walter Jackson Wade; and Hazel Muir, pianist, to J. B. Watkins. H. B. R.

Charles Naegle's First Recital November 10

Charles Naegle, pianist, will give his first New York recital in Aeolian Hall on Monday afternoon, November 10. He will offer but three works, opening with the Bach-Busoni Prelude and Fugue in D major, which will be followed by Chopin's sonata in B minor, op. 58. The program will close with Schumann's Etudes Symphoniques.

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OTA GYGI ~ MARYON VADIE

(Violinist)

(Lyric Dancer)

and

THE MARYON VADIE DANCERS

with MARY IZANT, Pianist

"A Success"

"A novel and attractive recital was that given at Town Hall by Ota Gygi, a young Hungarian who was violinist to the King of Spain, and his wife, Maryon Vadie, an American dancer. Their appearance in a concert hall proved to be a success. Mr. Gygi in solo pieces, including Wieniawski's D minor concerto and in obligatos to dance numbers by his wife, showed that he is a good and pleasing violinist.

Miss Vadie was seen in a varied list of numbers and gave evidence of an attractive personality, good technical knowledge and poetic insight. She has a fine sense of color, as was shown by her costumes and stage settings. Many of her dances were encored including one 'Bo Peep', (music by Beethoven-Kreisler). This divertissement brought down the house completely.

The recitalists were farther assisted by a group of six dancers, all young American girls, with Mary Izant at the piano.—*New York Evening Sun*, October 25, 1924.

"Skillful Entertainers Please Large Audience"

Lightness of foot, ease of gesture and vivacity marked Miss Vadie's solos to her husband's accompaniment and ease and grace were also to be found in the work of her ensemble. Mr. Gygi, opening with Wieniawski's D minor concerto is a first class violinist with a fluent tone.—*New York Tribune*, October 25, 1924.

"A Much Applauded Matinee"

by Maryon Vadie,

Ota Gygi, former court violinist to the King of Spain, and

an ensemble.—*New York Times*, October 25, 1924.**"Each a Gifted Representative of a Particular Art"**

Ota Gygi, Rumanian violinist, and Maryon Vadie, premiere danseuse, were the principal attractions at Town Hall. Each appeared in solo numbers and several interesting and poetic dances were interpreted to the charming accompaniment of Mr. Gygi's violin and a piano.

Each is a gifted representative of a particular art. Mr. Gygi played Wieniawski's concerto with emotional warmth and efficient technique. Miss Vadie is graceful and eloquent, as she proved in dainty dances to music by Austrian, Spanish, German and French composers.—*New York American*, October 25, 1924.

Here one saw toe dancing, contes de la danse, with change of costume and other pretty accessories. Maryon Vadie did lovely dances to Beethoven. Mr. Gygi played the Wieniawski concerto with breadth and conviction.—*Brooklyn Eagle*, October 25, 1924.

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SECOND NEW YORK RECITAL—EVENING OF FEB. 4th, 1925

JOHN OPENSHAW RETURNS AFTER TRAVELLING 42,000 MILES AROUND THE WORLD IN SEVEN MONTHS

Distinguished English Composer Will Make His Home in New York City for a While and Expects to Tour the United States in the Next Few Months

After spending several weeks in New York City last fall, John Openshaw, the English composer, became so interested in our great metropolis that, after his around-the-world tour he came again to New York City, where he expects to remain for some time. It is his plan, also, to tour various parts of this country. In speaking to representative of the MUSICAL COURIER, Mr. Openshaw said:

"My three months' visit here last year proved to be so entertaining and I was so fascinated by your great city that it determined me to stay here much longer this time. I want to know T. B. Harms, Inc., which firm has been so kind to me and has made my song the great success it has been. Love Sends a Little Gift of Roses, radiating from New York City, has reached every part of the world, proving that the business methods of the American publisher are astounding in their ramifications, and delighting me with the great success they have made of my song. So I have made up my mind to stay here and be associated with these splendid people."

"As you know, I left here last December and went through Canada to Vancouver, sailing from there on my

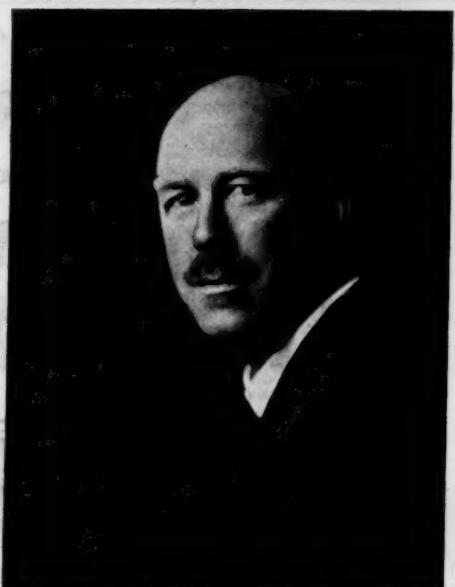
round-the-world trip, stopping in Japan, China, on down to the Philippines (Manila), to Borneo and Australia, crossing to New Zealand, back again to Australia and then to South Africa and British East Africa. I stayed a while in Capetown, also in Johannesburg, where I have lived; then sailed up the coast to England, eighteen days in London, and back again to the United States.

"This wonderful trip covered 42,000 miles, beginning last December and, as you will remember, I had already traveled 16,000 miles to South Africa and back in order to arrive here. It will amuse you tremendously when I say that throughout my entire trip my constant companion was my song, Love Sends a Little Gift of Roses.

"You know, of course, great quantities of music radiate over the world from New York City through the sale of records, and their distribution is nothing less than astounding. It was perfectly fascinating to be greeted in some of the most outlandish places one could imagine in this world, by records of selections which were the rage on Broadway when I left. I am delighted to say that always, where there was any kind of music, I would find my own record—every boat that I was on, and at every port where I stopped. One cannot understand this vast distribution until making such a trip as the one I have just completed.

"Love Sends a Little Gift of Roses was especially fortunate in that it has been recorded both as a waltz and a fox-trot. Through these records, my song was brought before the great dancing public of the world. And the world, let me tell you, is dance mad. The craze and enthusiasm is due to the wonderful tunes which are being created today. I must confess that a great majority of these are made on Broadway, and were you to take a trip such as I have, you would find they are following you everywhere. The musical directors all over the world are very astute. They play what their public wants. One of the most beautiful dance floors in the world is in Shanghai. In Johannesburg the people are keener for dancing than they seem to be in London, or even here in the United States. For instance, at any big party, where every one was dancing, you would oftentimes hear some one say they would not dance the next number, but by the time the refrain or chorus of some popular hit had been reached these couples were on their feet unable to resist the lilting, fascinating tunes. And, here again, it is through the records that the musical directors have become familiar with a great many of the new numbers and, consequently, that the orchestras play them. I must say that South Africa is dance mad.

"I believe the fox-trot is losing its vogue and that the waltz is coming back. This is particularly noticeable in London, where the waltz is perceptibly gaining its former



Paul Barron photo

JOHN OPENSHAW.

place. It is not so successful in South Africa and Australia, because of the difficulty in dancing the waltz well, and the people who have learned the various one-steps and fox-trots, etc., find it hard to adapt themselves immediately to the graceful rhythm of the waltz. But I think I can safely prophesy that the dance music of the very near future will be the waltz. Consequently, we composers are considering that, and writing for the coming demand."

Having written such a melodious and exceptionally tuneful number as Love Sends a Little Gift of Roses, Mr. Openshaw was asked if he had a new composition ready for the market. And, of course, he has. Another "rose" song. This time it is June Brought the Roses. He was asked if he felt he had written a second Love Sends a Little Gift of Roses, and in his characteristically modest way he shrugged his shoulders and said:

"It is all up to the public, the great public, to pronounce it successful. I must say, however, that everywhere the song has been heard so far it has met with an enthusiastic reception. I have a beautiful lyric for my new song, and I have always believed that the lyric played a great part in the popularity of any number. It goes a great way in driving home the melody in the minds and hearts of those who hear it. I have written this with enthusiasm and interest, and hope that I have given the dancers and the singers of the country a number which they will receive in the same was as they did the first which was introduced here."

M. J.

Bloch to Give Series of Talks

Cleveland, Ohio, October 20.—What every one wants to know about music will be discussed at a series of eight informal talks to be given by Ernest Bloch, director of the Cleveland Institute of Music, during the present season. Mr. Bloch, who is known throughout this country and abroad as one of America's leading composers among the modernists, has offered to give this series of talks to all Clevelanders who are interested in everyday questions about music. Having just returned from conducting a master course in San Francisco, where "the whole city seemed thirsty for more musical knowledge," Mr. Bloch determined that the Cleveland Institute of Music should enlarge its offerings to the laymen. His own course of eight lectures is an outgrowth of this determination. These lectures will be given in pairs, the first to take place the afternoon of October 28.

Grace Leslie's Program

A program of unusual interest has been chosen by Grace Leslie for her recital at the Town Hall on November 11. The first group consists of a song by Hook, and three by little known authors of the fifteenth and sixteenth centuries. The German group which follows is composed of songs by Mozart, Helmund, Schubert and Franz. The third group, in French, includes Ravel's La Flute Enchante, with the flute obligato played by Lamar Stringfield. A group of modern songs in English completes the program. Conal O'C. Quirke, who played for Miss Leslie last year, will be at the piano.

Sinsheimer Artist-Pupils Playing Mana-Zucca Work

Bernard Sinsheimer, violinist, announces that his artist-pupils are playing Mana-Zucca's Toccata for violin.

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SEVEN RECITALS

Illustrating the Literature of the Piano

From the Sixteenth Century to the Present Day

By
HUTCHESON

AEOLIAN HALL—SATURDAYS

November 8, Afternoon

December 27, Afternoon

November 22, Afternoon

January 10, Evening

December 13, Evening

January 24, Evening

February 14, Afternoon

PROGRAM I

Composers for Harpsichord and Clavichord

ENGLISH

WILLIAM BYRDE (1538-1623)

Sellinger's Round

JOHN BLOW (1648-1708)

Prelude in C major

ORLANDO GIBBONS (1583-1625)

*The Lord of Salisbury His Pavin
The Queenes Command*

HENRY PURCELL (1658-1695)

Prelude, Cebell, Minuet and Rigadoon

FRENCH

CLAUDE DAQUIN (1694-1772)

Le Concou

FRANCOIS COUPERIN (1668-1733)

Le bavouet flottant

Les petits moulins à vent

JEAN PHILIPPE RAMEAU (1683-1764)

Tambourin

JEAN-BAPTISTE LOEILLET (1660-1728)

Gigue in G minor

ITALIAN

PIETRO D. PARADIES (1710-1792)

Toccata in A major

LEONARDO LEO (1694-1744)

Arietta

DOMENICO SCARLATTI (1685-1757)

Sonata in F minor

Sonata in C major

Sonata in A major

GERMAN

JOHANN GOTTLIEB GRAUN (1698-1771)

Gigue in B flat minor

GEORG FRIEDRICH HANDEL (1685-1759)

Fantasia in C major

Sarabande from Suite in D minor

JOHANN MATTHESON (1681-1764)

Gigue in D minor

JOHANN SEBASTIAN BACH (1685-1750)

Partita in B flat major

*Two Preludes and Fugues from
"The Well Tempered Clavier"*

E flat minor, Part 1, No. 8.

C sharp major, Part 1, No. 3

Chromatic Fantasia and Fugue

PROGRAM II

The Classical Viennese Period

JOSEPH HAYDN (1732-1809)

Variations in F minor

WOLFGANG AMADEUS MOZART (1756-1791)

Gigue in G major

Fantasia in C minor

LUDWIG van BEETHOVEN (1770-1827)

Sonata in C, Op. 53 ("Waldstein" Sonata)

Andante in F major

Sonata in C minor, Op. 111

PROGRAM III

The Romantic Composers

FRANZ SCHUBERT (1797-1828)

Fantasia in C major ("Wanderer" Fantasia)

FELIX MENDELSSOHN-BARTHOLDY

(1809-1847)

Prelude and Fugue in E minor, Op. 35, No. 1

Three Songs Without Words:

F sharp minor, Op. 30, No. 6

G major, Op. 62, No. 1

C major, Op. 67, No. 4

ROBERT SCHUMANN (1810-1856)

Des Abends { From Phantasiestücke, Op. 12

In der Nacht {

Romance in F sharp major, Op. 28, No. 2

Novelette in E, Op. 21, No. 7

Vogel als Prophet

Etudes symphoniques, Op. 13

PROGRAM IV

FREDERIC CHOPIN (1810-1849)

Sonata in B minor, Op. 58

Ballade in G minor, Op. 23

Six Preludes, from Op. 28

No. 20, C minor

No. 22, G minor

No. 3, G major

No. 7, A major

No. 10, C sharp minor

No. 16, B flat minor

Valse in A flat, Op. 69, No. 1

Mazurka in B minor, Op. 33, No. 4

Scherzo in C sharp minor, Op. 39

Nocturne in B major, Op. 62, No. 1

Five Etudes:

C minor, Op. 10, No. 12

E minor, Op. 25, No. 5

G sharp minor, Op. 25, No. 6

A flat major, Op. 25, No. 1

C minor, Op. 25, No. 12

PROGRAM V

JOHANNES BRAHMS (1833-1897)

Rhapsody in B minor, Op. 79, No. 1

Intermezzo in A flat major, Op. 76, No. 3

Capriccio in B minor, Op. 76, No. 2

Ballade in G minor, Op. 118, No. 3

Variations and Fugue on a Theme of Händel

FRANZ LISZT (1811-1886)

Sonata in B minor

Etude de Concert in F minor

Waldersauchen

Two Caprices after Paganini:

E major (*La Chasse*)

G sharp minor (*La Campanella*)

Steinway Piano

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PROGRAM VI

Modern Composers

EDWARD MACDOWELL (1861-1908)

Keltic Sonata, Op. 59

HOWARD BROCKWAY (born 1870)

Evening Song, Op. 26, No. 4

CHARLES T. GRIFFES (1884-1920)

The Night Winds, Op. 5, No. 3

The White Peacock, Op. 7, No. 1

EUGEN D'ALBERT (born 1864)

Scherzo in F sharp major, Op. 16, No. 2

RICHARD STRAUSS (born 1864)

Träumerei

ERICH KORNGOLD (born 1897)

The Brownies

Rübezahl

MAX REGER (1873-1916)

Andante, sostenuto, Op. 82, No. 3

Gavotte, Op. 82, No. 5

ERNO von DOHNANYI (born 1877)

Rhapsody in F sharp minor, Op. 11, No. 2

IGNACE JAN PADEREWSKI (born 1860)

Nocturne in B flat major, Op. 16, No. 4

Caprice in G major, Op. 14, No. 3

LEOPOLD GODOWSKY (born 1870)

Nocturnal Tangier

Ethiopian Serenade

MODEST MOUSSORGSKY (1835-1881)

Tableaux d'une exposition

PROGRAM VII

Modern Composers, continued

CÉSAR FRANCK (1822-1890)

Prelude, Aria and Finale

GABRIEL FAURÉ (born 1845)

Impromptu in F minor, Op. 31

CHARLES ALKAN (1813-1888)

Etude à mouvement semblable et perpétuel

MAURICE RAVEL (born 1875)

Sonatine

CLAUDE DEBUSSY (1862-1918)

Des pas sur la neige

Les collines d'Anacapri

Minstrels

ERNEST BLOCH (born 1880)

"In the Night" (A Love Poem)

RUDOLPH GANZ (born 1877)

Fleuse pensive

PERCY GRAINGER (born 1882)

Irish Tune from County Derry

Shepherd's Hey

CYRIL SCOTT (born 1879)

In the Forest

EUGENE GOOSSENS (born 1893)

Marionette Show (from Four Concerts)

JOHN IRELAND (born 1879)

Ragamuffin

SERGEI RACHMANINOFF (born 1873)

Elégie, Op. 3, No. 1

Three Preludes:

E flat major, Op. 23, No. 6

G major, Op. 32, No. 5

G sharp minor, Op. 32, No. 12

NIKOLAUS MEDTNER (born 1879)

Conte, B flat minor, Op. 20, No. 1

Conte, E flat major, Op. 26, No. 2

ALEXANDER SCRIBABINE (1872-1915)

Sonata in F sharp major, Op. 30

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Piccaver in London

Alfred Piccaver, American tenor, arrived in London after a trip to Vienna on business. He is moving, he says, all his property from the Austrian capital to England. In an interview he tells how he happened to become an opera singer.

It was while taking a holiday in the Austrian Tyrol, thirteen years ago, when an opportunity opened for him to sing in opera. So he thought he would try it and made a tremendous success, going first to Prague and then to Vienna, taking the opera houses there by storm. Referring to his success in London last spring, Piccaver said:

"A singer captures London and he captures the world. London and not Paris, nor New York, nor Vienna, nor Berlin, nor Milan, is the door to the musical universe. And my voice loves your climate, which, unlike Vienna, seems so soft and warm and has no dust in it."

"My first public appearance was in church, in the choir of St. Peter's at Albany, New York. While I was on a holiday to the Austrian Tyrol a theater manager from Prague arrived and joined a party of my friends. It was suggested that we should have a concert and the one who sang best should receive a contract to sing in Prague. In a spirit of foolery I consented and sang a couple of negro songs.

"They went down very well and in a fortnight, much to my astonishment, I received a contract and went to Prague. There I sang in grand opera and have remained in it ever since. Naturally, I did some serious training in Milan and worked under Puccini and Battistini.

"Edison wanted me to stick to electricity; perhaps he put magnetism in my throat instead. Puccini, who is my warm friend, said he did, and Puccini made me study all his operas with him and was good enough to call me his great Rudolph."

Chamlee Praised in Editorial

It was a splendid tribute which the critic of the Oregon Journal paid to Mario Chamlee in an editorial on the occasion of his recent appearance in Portland. Under the heading Singing Into Lives, he commented in part as follows: "Did you ever stop to think how much gentleness and how many good impulses a Mario Chamlee sings into the lives of people during a musical career? Your heart is warm and your soul mellow as you listen to his marvelous voice. Your world for the time is a gentler world, with complete forgetfulness of the harsh and sordid things in affairs. In the tense stillness that held the thousands in the big Portland auditorium you sensed the power of the singer. In the rapturous applause that broke over the place as the echoes of the song died away, you gauged the mood of the listeners and knew that they were in an Eden of delight. And in the eleven encores that he good-humoredly gave, you felt the good will of the singer."

Karsavina Scores in Baltimore

Karsavina made a tremendous success at her first appearance in Baltimore, October 30, under the auspices of W. E. Albaugh at the Lyric Theater. Many music schools and private schools went over from Washington especially for the performance and the boxes were taken by members of the foreign embassies who knew and admired her in Europe. She was assisted by her dancing partner, Pierre Vladimiroff, and a small symphony orchestra with Sepp Morscher as conductor.

Mme. Karsavina begins her tour after her New York debut, at Portland, Me., November 12. She will appear in Boston at Symphony Hall on the 13th and 15th and in St. Louis on November 19.

Cecilia Hansen's Season Begins

Cecilia Hansen has begun her busy season, her second in America, with a number of appearances in swift succession. On November 9 she will give her first Chicago recital; on November 13 and 14 she will appear as soloist with the Detroit Symphony Orchestra in Detroit, and on November 17 she gives a recital at Flint, Mich., to be followed by recitals at Lansing, November 21, and York, Pa., November 24. She then goes to the Pacific Coast.

Dohnanyi's Dates

Ernest von Dohnanyi, Hungarian composer-pianist-conductor, will make another tour of the United States this season, going once more to the Pacific Coast. He will not arrive here until the first week in January and will make

NEW SCHOLARSHIPS AT CINCINNATI CONSERVATORY

The movement for American music by Americans is being furthered at the Cincinnati Conservatory of Music in an important manner, and the training of future members of symphony orchestras has begun under the auspices of this institution, which is ever at the front in movements for the bettering of musical conditions in this country, and is a potent factor in musical progress. Bertha Baur, director of the Cincinnati Conservatory, recognizing the needs of the future and wishing to aid the young musician of today to fit himself for one of the various positions in a symphony orchestra, has made it possible, through the co-operation of some of her interested friends, for the conservatory to offer a number of scholarships to students in Cincinnati high schools who may wish to become professional players in symphony orchestras.

This offer is a triumphant achievement in the right direction of assisting young Americans to begin the foundation for the serious study of orchestral instruments, and Miss Baur has the ardent support of Fritz Reiner, director of the Cincinnati Symphony Orchestra, in this undertaking.

The scholarships will grant high school boys, who are members of school orchestras, the privilege of receiving instruction in wind instruments in classes at the Conservatory of Music, presided over by leading members of the Cincinnati Symphony Orchestra. Ten boys will be chosen from the Cincinnati high schools for each class in the following wind instruments, taught by a leading member of the Cincinnati Symphony Orchestra: flute, Ary van Leeuwen; oboe, Rene Corne; clarinet, Joseph Elliott; horn, Gustav Albrecht; bassoon, Hans Meuser; trumpet, August H. Schaefer; trombone, G. Warms.

The Cincinnati Superintendent of Schools, E. D. Roberts; the Director of Music, Walter H. Aiken, and the Board of

his first appearance of his American 1925 tour as soloist with the Detroit Symphony Orchestra on January 8 and 9. He will appear as soloist with the Buffalo Symphony Orchestra, on January 11, and will give his first Chicago recital of the season on Sunday, January 18. After that he will go to the Pacific Coast where he is already booked for fifteen appearances.

Salmond's Boston Recital

Felix Salmond, the English cellist, will give only one recital in Boston this season. It will take place at Jordan Hall on Tuesday evening, February 17. It is probable that Mr. Salmond will feature on this program the Cesar Franck violin sonata which he has played on the cello many times and which has become one of his most popular numbers. It is said that many critics have declared that they like it on the cello better than they do on the violin, especially when Mr. Salmond is the performer.

Rosenthal's Second Season

Moriz Rosenthal begins his tour in the Far West, opening his second season after his triumphant return last season after an absence of seventeen years, with an appearance at Denver, Col., November 10. He then goes to the Pacific Coast for a number of appearances, including dates as soloist with the Los Angeles Symphony Orchestra, November 21 and 22, before coming east for his recitals in and around New York.

Josef Hofmann's Daughter to Debut

Josefa Hofmann, daughter of Josef Hofmann, the eminent pianist, and Mrs. Hofmann, will be introduced to society this coming winter. Miss Hofmann has been studying art in Paris during the last eighteen months and returned home with her parents on the Majestic which sailed from Southampton, October 29. Mr. and Mrs. Hofmann have homes at Aiken, S. C., and at Mt. Pelerin, Vevey, Switzerland.

Spalding in South

Albert Spalding, after his first New York recital of the season, at Carnegie Hall, November 2, the third number in the Wolfsohn subscription series, went South for a tour through the Southern States. He appeared at Nashville, Tenn., on November 5, and will play in Birmingham, Ala., November 6; Atlanta, Ga., November 8; Knoxville, Tenn., November 11, after which he will come North and invade New England for a lengthy tour.

Hofmann's Dates

Before his New York recital, which will take place at Carnegie Hall, Saturday afternoon, November 22, Josef Hofmann will appear in Brooklyn, November 17, and in New London, Conn., November 18. Mr. Hofmann will give only two recitals in New York this season, his second one being the final number in the Wolfsohn subscription series, March 28.

Heifetz on Tour

After a number of recitals in the East following his New York recital at Carnegie Hall, Saturday afternoon, November 15, Jascha Heifetz will tour the American and the Canadian Northwest, appearing in Minneapolis, November 24; Edmonton, Alberta, November 20, and in Calgary, December 1.

Homer with Chicago Opera

Louise Homer will spend the rest of November in Chicago where she will make a number of appearances as guest artist with the Chicago Civic Opera Association, appearing in the leading contralto role of the revival of Meyerbeer's *Le Prophète*.

Samuel Sails

Harold Samuel made his third New York appearance in two weeks when he was heard with the Beethoven Association October 27, making a remarkable impression. He sailed for England on the Aquitania, leaving New York October 29 in order to fill his dates in Great Britain.

Isa Kremer for St. Paul

Isa Kremer will give one of her popular song recitals in St. Paul, Minn., on November 24.

Education, are enthusiastic over this rich opportunity afforded to seventy boys who otherwise would not be able to continue their musical education, and every effort will be made to choose wisely in deciding upon these scholarship winners and in maintaining supervision over the progress of the young musicians. The Conservatory of Music obligates itself to give these scholarships absolutely free and to grant the additional privilege to more advanced and promising pupils of playing in the Conservatory Orchestra under the direction of Ralph Lyford. Furthermore, Mr. Reiner holds out the promise to such of the young men as continue their studies and become professional players, to give them preference in appointments to the Cincinnati Symphony Orchestra.

To open this school for wind instruments, the conservatory will give a concert of wind ensemble music to the members of the high school orchestras in Cincinnati, and Ary van Leeuwen, flute; Rene Corne, oboe; Joseph Elliott, clarinet; Gustav Albrecht, horn, and Hans Meuser, bassoon, will appear in this interesting program, on which Jean Verd, pianist of the conservatory faculty, will be

The plan originated with Burnet C. Tuthill, general manager of the Cincinnati Conservatory, who is ever evolving new plans whereby the school can further its policy of assisting young Americans to become trained musicians. However, it is Miss Baur, director of the conservatory, who has made possible, through her own generosity as well as that of some of her interested friends, the carrying out of this excellent plan, and all eyes are now focused on this new step forward in the movement for American music by Americans and this training of future members of symphony orchestras.

ROSING

SCORES IN NEW YORK RECITAL

Dramatic Tenor Displays Wide Range of Expression in Program of Russian, French and English

Vladimir Rosing displayed his usual artistic and emotional ability last night at Carnegie Hall.

Rosing's singing is notable for the variety and the range of emotion which he is able to express. Not sparing of gesture, Mr. Rosing still gains much of his effects by his voice alone, expressing much in its varying intonations and inflections.

An opening Russian group was followed by three French numbers—Debussy's *Noel des Enfants*, Duparc's *L'Invitation au Voyage*, a notable performance, and Saint-Saens' *Dance Macabre*, macabre indeed, realistically sinister as Mr. Rosing sang it and repeated it.—*New York Herald-Tribune*, October 21, 1924.

His character songs and dramatic themes were admirably done. . . . Mr. Rosing's Russian songs merited the abundant applause of an enthusiastic audience.—W. J. Henderson, *The Sun*, October 21, 1924.

Vladimir Rosing is a singer who forgets himself, thinks of the song and the composer who wrote it and sings from the inside of his heart out, in such a manner that his brain is satisfied and automatically follows suit.

In other words, Rosing's co-ordination of mind and body in projecting a song seems to be perfectly natural and perfectly controlled.

When this interpreter of unusual song stories starts in on his Russian repertoire he seems to be thinking of his country and all the heart-heat that has come from its snow. For this reason he is a mighty interesting recitalist. Because he rings true.—Theodore Stearns, *Morning Telegraph*, October 21, 1924.

Vladimir Rosing, one of the most interesting song interpreters that ever came out of Russia, gave a recital in Carnegie Hall last night. His eloquence was, as ever, so pronounced as to make unnecessary the explanation that preceded his foreign numbers.

. . . Russian, French and English romance and folksongs were delightfully presented.—*New York American*, October 21, 1924.

Vladimir Rosing, the Russian tenor whose song programs have been conspicuous features of late musical seasons in America, gave a recital last night in Carnegie Hall. He thrilled his hearers by his imagination and emotional power. He has the flair for dramatic effect. He makes the most of a text, and understands the potency of tone color. . . . Mr. Rosing's large following listened to him very attentively, applauded warmly, and insisted upon encores.—Olin Downes, *New York Times*, October 21, 1924.

Like many other Russian singers, Mr. Rosing is happiest in the songs that lend themselves to dramatic characterization, but he has a good sense of where the line should be drawn between the concert room and the theatre. When purely lyrical singing is required he gives it to us, as he did in his Arensky and Gretchaninov and Duparc last night. . . .

In the more realistic songs, Mr. Rosing got all his effects of characterization without exaggerating anywhere. His readings of Moussorgsky's Death Serenade and The Goat are now well known; they have lost nothing of their old pathos or pugnacity. New to me were his performances of Saint-Saens' Danse Macabre and Debussy's *Noel des Enfants*. The former was an admirable piece of etching. The latter was very moving.—Ernest Newman, *New York Evening Post*, October 21, 1924.

Mr. Rosing turns each song he sings into a miniature drama and he does not hesitate to call in the aid of gesture and facial expression. In the Dance Macabre of Saint-Saens, for instance, his physical aping of the fiddler's movements and his uncanny grimace at the end are essential to the eerie effect of his performance. But Mr. Rosing does not, nevertheless, overdo the histrionic side of his song singing.

In Arensky's Dream on the Volga, Mr. Rosing skilfully depicted the tender love of the mother for her babe and at the same time her disillusionment and world-weariness. And each verse of the Duparc song died away in a voluptuous incantation.

To Mr. Rosing's art, subtle phrasing and diction and the adroit employment of tone color give individuality and distinction. His use of falsetto is skilful and at times he is as masterly a pianissimist as Vladimir de Pachmann. Mr. Rosing may be relied on for an interesting recital.

Yesterday he prefaced some of his songs with brief explanations—not an easy thing to do, but he did it well—and in the absence of leaflets bearing the texts, his spoken words were welcome, particularly the Russian songs.—Pitts Sanborn, *New York Telegram and Evening Mail*, October 21, 1924.



Photo by Morse, N.Y.

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NEW YORK CONCERTS

OCTOBER 27

Clara Clemens

Clara Clemens, mezzo soprano, has arranged an interesting series of programs for presentation in New York this winter, showing the development of song, in seven programs. She inaugurated the series at Town Hall, Monday afternoon, October 27, giving the folk songs of various nations. There were excellent selections from the French, German, Swedish, Italian, Russian and Scotch folk songs, and the choice of editions used also revealed admirable taste and diligent research. Mme. Clemens interpreted them with sincerity, understanding and warmth of expression. Her intelligence in the matter of song interpretation and her artistry of style are well known. She was perhaps at her best in the German group. Several of her numbers were repeated and she was recalled many times. Walter Golde supplied accompaniments of charm. A good sized audience cordially received the artist.

Beethoven Association

Beethoven got one look-in on the program given by the association named after him at its first concert of the pres-

ent season, Aeolian Hall on Monday evening, for Paul Kochanski and Harold Bauer played his sonata in G, op. 29. But for the most part, the program stood in the sign of another "B"—Johann Sebastian Bach—with the third "B," Johannes Brahms, represented by his piano quartet in C minor, given by Kochanski, Albert Stoessel, Felix Salmond and Harold Bauer. For the rest, Fraser Grange sang the same two Bach arias that he had given at the Pittsburgh Festival, with the same perfection of style and vocalism which he had shown there. And to end with, the venerable Prof. Leopold Auer conducted the Bach D major concerto for orchestra of strings, with solo piano, violin and flute, played respectively by Harold Samuel, Paul Kochanski and George Barrère, and distinguished members of the society supplying the string orchestra. The hall was filled to the last nook and cranny and there was great enthusiasm—enthusiasm that was well merited, for it was an excellent program, performed by such a company of first-rate musicians as is rarely brought together.

Bertha Farmer

Bertha Farmer, a prominent singer from Chicago, gave a recital at Aeolian Hall on the afternoon of October 27. With a voice of warm, luscious mezzo-soprano quality, of great volume and carrying power, Miss Farmer combines a musical understanding far above the average and a personality of great charm. She sang a program of an interesting sort, beginning with Italian and French airs by Rameau, Scarlatti and Campra, and following these with a group of German songs from Bach, Brahms, Ries and

Erich Wolff. There was also a group of delightful French songs most delightfully given—Berlioz, Massenet, Faure and Lagourgue, and the final group was in English—Spring, by Mortelmans; The Star Goddess, by Charles Henry; A June Morning, by Wilheby; A Harp in the Woodland, by Easthope Martin; My Lover is a Fisherman, by Strickland.

In these various groups, Miss Farmer had opportunity to display her extraordinary grasp of languages and of styles. She interpreted Bach's air, *Mein glaubiges Herz*, with a traditional restraint, matched only by the complete freedom of rendition of such things as the Brahms' song, *Die Mainacht*, the charming lightness of Easthope Martin's lovely *Harp of the Woodland*, and the tender passion that flowed through all of her offerings, even those in lighter vein.

This singer has much to offer that is not easy to describe. She possesses a sort of throbbing, living quality that pours out its art-feeling upon the audience in generous measure and assures her success. She makes her songs, gives them all there is in them and a little more. Any composer must benefit from such rendition, which enhances the musical setting without exaggeration or distortion and lends a dramatic, poetic quality to every bar that is agreeable as it is unusual.

Technically speaking, Miss Farmer is perfectly equipped. Her articulation is clear and sharp, her phrasing musically and well-defined, and her vocal poise perfect. Her voice appears to be of wide range, probably of soprano range, though it has the warm tone quality of a mezzo, even, at moments, of contralto sonority, and its dynamic range is no less evident. Especially has she great force without hardness, and is able, too, to sustain a smooth pianissimo.

A fine singer, who deserved fully the enthusiastic reception she received!

Charles Albert Baker was the accompanist.

OCTOBER 28

George Morgan

George Morgan, baritone, gave a song recital at Town Hall, Tuesday afternoon. He began with the Handel *Arioso*, *Dank sei dir, Herr*, then followed with some French arias and concluded his first group with the Beethoven *Adelaide*, which he made interesting despite its length and general dullness. Next came a group of Brahms, perhaps the most interesting part of the afternoon's program. Blinde Kuh was especially liked, and in the French group that followed, the Chabrier *Ballade des Gros Dindons*, delightfully sung, made such a hit that it had to be repeated. Duparc's *Phidylé* was also a particularly effective number as sung by Mr. Morgan. The last group began with H. O. Osgood's on *Eriberg Isle*, excellently sung, and concluded with Rhea Silberta's *Today*, which was so well liked that Mr. Morgan was called on for an extra number. Another song in the group was Lord Berner's *Dialogue Between Tom Filuter and His Man*, by Ned, the Dog Stealer. The song is not much longer than the title nor half as interesting.

Mr. Morgan is no newcomer to New York and showed once more the same engaging qualities in his singing that have already won favor for him here. The voice, a high baritone, is ample in size and agreeable in quality. His interpretations of songs are musically, which in this case does not imply—as it too often does—that they are dry. Far from that! He makes a real mood picture of every song. There are light and shade in his coloring and finished phrasing. In fact, Mr. Morgan is a recital singer of parts. Frank Bibb at the piano lent valuable assistance. The audience was large and thoroughly in favor of the singers, demanding both repeats and encores.

Kibalchich Russian Symphonie Choir

The Russian Symphonie Choir, directed by Kibalchich, gave its first concert of the season in Town Hall, Tuesday evening. Clad in their gorgeously colored Russian costumes, they presented an effective picture. Equally effective was the tonal charm. These singers, excellently trained, responded readily to the conductor's slightest wish, with the result that there were some striking effects in nuances. As with other Russian choirs to whose singing New Yorkers have become accustomed, they have pronounced fortissimos and pianissimos, constantly varying their volume, giving not only variety but striking contrast as well. They sing without having the pitch given by any instrument and manage to maintain good pitch throughout. Vigor, keen rhythmic sense and sincerity of feeling are marked in their singing.

An ecclesiastical group headed the program, with numbers by Gluck, Luzzi, Gretchaninoff, Archangelsky and Lvovsky. Mme. Theodorova sang the soprano solo in Luzzi's *Ave Maria*. In Gretchaninoff's *Credo* an alto solo was sung, almost in a monotone, by Mlle. Ivanova, against a background of humming. *Lord, Have Mercy*, by Svorovsky, begun with a fortissimo, gradually receded to a faint pianissimo and swelled again to fortissimo. This number had to be repeated. The other groups included numbers by Schumann, Dederman, Rimsky-Korsakoff, Kochetz and Leontovich, and arrangements of songs by Kibalchich and Liadov. These included a soprano solo, a tenor solo by Mr. Creona, songs for female voices and songs for male voices, Ukrainian, Czechoslovakian and other Slavic songs. The near-capacity audience was exceedingly enthusiastic and called for several repetitions.

Pavlova

The lovely Coppelia ballet, with Zalewski, Butsova and Oliveroff, and Flora's Awakening were the features of the Pavlova Tuesday evening program. Pavlova, of course, and Volinine were the centers of attraction and these artists were tendered an enthusiastic reception. There were a number of enjoyable divertissements, among them Coquette de Columbine, with Pavlova, Volinine and Novikoff.

Nathan Abas

At Aeolian Hall on Tuesday evening, Nathan Abas, violinist, made his debut with Tartini's D minor and Mozart's E flat major concertos, playing these numbers with good tone and assurance. The four numbers from Korngold's music to Mucha Ado About Nothing were rendered with musicianship, understanding, and with facile technic. His tone was smooth throughout and the audience thoroughly enjoyed his interpretation. Other numbers, all delightfully played, were Sarasate's Andalusian Romance and Wieniawski's *Continued on page 26*

The Washington Heights Musical Club

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NOVEMBER 8, 1924

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AT THE PIANO

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Bach-Naches

- Concerto in G minor
Allegro molto moderato
Largo
Presto

II.

Lalo

- Symphonie Espagnole
Allegro non troppo
Andante
Allegro

III.

Pugnani-Kreisler

- Charles Wakefield Cadman
Darius Milhaud
Marian Bauer
Josef Borisoff

IV.

Saint-Saens

- Sonata, op. 75, for Violin and Piano
Allegro agitato—Adagio
Allegretto moderato—Allegro molto

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HOFMANN

THE ST. LOUIS CIVIC MUSIC LEAGUE HEARS DE PACHMANN

Althouse and Middleton Appear in Joint Recital—White-
man's Orchestra Enjoyed

St. Louis, Mo., October 19.—With the inauguration of the Civic Music League on October 14, the purposes for which it was brought into being were at once made manifest. A survey of the assembled audience revealed hundreds of new faces seldom if ever seen in the concert hall; and whose rapt attention and sincere applause gave forth evidence of hearty appreciation for the efforts, made by the founders of the league, to give them the best musical attractions obtainable at a price within their reach. Each new member seemed to feel a certain pride in being a part of a great unit organized for the upbuilding of the moral and spiritual welfare of their great city.

The famed De Pachmann was the attraction on this occasion. His inimitable chatter, which seemed more incessant than ever, was accompanied by excerpts from Bach, Mozart, Chopin, Liszt and Brahms.

PRINCIPIA PRESENTS ALTHOUSE AND MIDDLETON

The annual concert course of the Principia School had an auspicious opening on October 17 in Howard Hall when Paul Althouse and Arthur Middleton appeared in a joint recital. The house was completely sold out and the enthusiasm, especially of the student body, knew no bounds.

Mr. Middleton's unique interpretation of the Figaro aria, from the Barber of Seville, won him an ovation, and his well chosen and splendidly sung groups of songs were enthusiastically received.

Mr. Althouse chose the L'Africana aria, O Paradiso, which he sang with true operatic fervor. His songs were also well chosen. As a final "piece de resistance," the two artists presented the duet from the first act of Faust.

PAUL WHITEMAN IN TWO CONCERTS

Paul Whiteman and his Orchestra appeared twice on Saturday last, as the first of this season's miscellaneous concerts under Elizabeth Cueney's direction. The programs contained several new features, one of which was the first rendition on any stage of Broadway at Night, composed by Ferdie Grofe, chief music arranger for the Whiteman forces. Mr. Grofe conducted his new composition at both performances. The number is characteristic and interestingly scored and will in all probability have its permanent place on the future programs of the organization.

Morton Downey, a combination tenor and horn player, almost "stopped the show" after his singing of an Irish love song in the Esmeralda fantasy. His voice, to say the least, is delightful in its soprano quality and range, and half a dozen encores were demanded before the program could proceed.

Mr. Whiteman had his men under perfect control and their playing showed marked improvement over last season.

O. C.

Lincoln to Give Myra Hess Rousing Welcome

Lincoln, Neb., is preparing a special welcome for Myra Hess when she plays a return engagement there this season.

When she appeared in Lincoln last year she was made a member of Sigma Alpha Iota of Kappa Chapter, and the many members of that fraternity are making preparations to give their distinguished member a rousing welcome.

Frederic Warren and His Art

Music lovers of the United States are deep in the debt of Frederic Warren, a pioneer in the promotion of songs sung in English. For three or four years Mr. Warren gave weekly concerts of such music, engaging the leading artists, and arranging a program at once original, interesting and instructive in the art of singing the English language. This was the natural result of a theory which Mr. Warren has long held. Although himself master of several singing languages—although a loyal, devoted and patriotic American, he received most of his musical education from Wil-

vowel forms, and by elimination of all muscular tenseness and rigidity, reduces the act of singing to the use of those muscles which are necessary to the achievement of a maximum of tone with a minimum of effort.

During his career of singer and teacher, he has appeared in grand opera, oratorio and concert, and some of the most brilliant singers now in this combined field are the product of his method. He began his career as teacher at the Chicago Auditorium Conservatory of Music, and for the past five years he has directed his own studio of singing on Central Park West in New York, singing in concerts and oratorio as well.

As the director of the Frederic Warren Ballad Concerts he introduced more than eighty artists to New York, and inspired many of the music critics to editorial approval of his original and artistic achievement.

New Ritz Carlton Musicales

At the Ritz Carlton Hotel, in the newly decorated ballroom, a series of six Tuesday Morning Musicales will be given this season, under the management of Paul Longone and Armand Vecsey. The list of artists who will take part in these new morning entertainments includes Mary Garden, Lucrezia Bori, Rosa Raisa and Beniamino Gigli. Owing to the small size of the hall an effort will be made to make the musicales intimate and chic. The Ritz ballroom seats only about four hundred persons.

The opening concert of the series will be held on Tuesday, November 25, and the remaining dates will be December 9 and 16, January 6 and 20 and February 3.

Conspicuous among the musicians engaged to appear during the season is Toti dal Monte, the sensational Italian coloratura soprano from La Scala, who is making her first American tour, and who will be heard at the Metropolitan Opera House. Another newcomer will be Tina Filippioni, young Italian pianist, who recently was acclaimed one of the greatest feminine pianists by Italian critics. George Liebling, a pupil of Franz Liszt, will also appear at the Ritz Morning Musicales. Lucile Chalfonte, Giuseppe de Luca, Giacomo Rimini and other artists will likewise be heard.

A feature of the series will be a program of popular music by the famous Vincent Rose Orchestra from Hollywood. Tickets by subscription only are on sale at the Story & Clark Piano Company, 33 West 57th Street, and at the Ritz Carlton Hotel.

Eleanor Spencer Plays for Wilhelmina's Consort

The Hague, October 20.—Eleanor Spencer, the American pianist, a leading favorite in Holland, has just been signally honored. Her fame having reached the ears of the Royal family, Prince Hendrik of the Netherlands, who is a sincere lover of music, expressed a desire to hear her play. A private hearing was arranged at the home of the famous Dutch portrait painter, Antoon van Welie, whose portrait of Miss Spencer is being exhibited in Paris at present, and His Royal Highness came especially to hear the American pianist play. He expressed a particular preference for Chopin, and Miss Spencer had to play no less than six numbers by that composer.

C.

RHYS MORGAN

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WEdward C. Moore,
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RHYS MORGAN

liam Shakespeare, Alberto Randegger, Jules Granier, Giovanni Sbriglio and Jean de Reszke—it is the English language, the much abused, little respected, English language, that has enlisted his principal aid. As a singer and teacher of singing, he has gained a thoroughly practical and comprehensive knowledge of the sane and rational methods inculcated by the masters of the past, and he is the author of a brochure on The Physiology of Vocal Fatigue. This theme was expounded by him before the New York Singing Teachers' Association.

The basic principle of Mr. Warren's teaching is that most vocal ills can be cured by the study of elementary voice production, i.e., the proper "placing" or "posing" of the voice through the application of the breath, which inevitably includes the study of resonance and the classic

GABRILOWITSCH

As a Conductor Takes Berlin by Storm

Long Paeans of Praise, without one single negative note, fill the Berlin press, of which the following are but a few random extracts:

DIE ZEIT.

Berlin, September 14, 1924.

Ossip Gabrilowitsch, with amazing mastery over the greatest technical difficulties, splendidly supported by the Philharmonic Orchestra, gave a beautiful performance of works by three of our greatest composers—Beethoven, Brahms, and Schumann. He who like Gabrilowitsch can give us the entire scale of human emotions from suppressed sobs to overwhelming cries of pain, from happiest harmony to exultant songs of triumph, as in Schumann's Symphony, he who can interpret the force, impetuosity, and dramatic spirit of Brahms—for him no praise is too high.

BERLINER TAGEBLATT.

Berlin, September 16, 1924.

Gabrilowitsch has returned to us after an absence of many years. At the head of our Philharmonic Orchestra he made a profound impression. We remember him as a pianist of romantic nature, fine poetic conception, and keen intelligence. Spirituality was ever his predominating quality. This is also true of him as conductor. One feels sure that he would never do anything foreign to the inner meaning of the composition. He commands the craft to the point of perfect mastery. Quiet and dignified in his bearing, a combination of fine impulsiveness with compelling self-control, he reminds one of Nikisch. His technique is beyond criticism. He conducts from memory, never using a score, and is as thoroughly familiar with the musical contents of each work as with the nature and resources of the orchestra.

His interpretations disclosed treasures of rarest beauty. There was always the true, deep, finely perceptive musician. No exaggerated attention was given to detail—always was the composition as a whole given reading thoroughly in keeping with the purity of its style.

The most perfect of all was the performance of Schumann's D minor Symphony in which complete harmony prevailed between the work and its interpreter, a spirit of affinity between the latter and the wondrous romanticist. Brahms made a highly impressive close to the evening. Here also was everything manly and profound. Particularly beautiful were the romantic episodes of the first and second movements.

The orchestra supported the leader with enthusiasm. Gabrilowitsch must have realized by the warmth of applause that burst forth how deeply he had satisfied and impressed all connoisseurs and friends of the art of conducting. (Dr. Leopold Schmidt).

WELT-RUNDSCHAU.

Berlin, September 13, 1924.

What a man that brilliantly glittering youth has become! He belongs now in the small circle of truly great conductors. One who can interpret Beethoven, Brahms, and particularly Schumann as he does will find no task beyond him. He conducts everything from memory, never overlooks the smallest detail, keeps a keen eye on every instrument, builds up every climax with impressive simplicity and carries his interpretations to magnificent heights. The middle movements of the Beethoven and Brahms symphonies were full of irresistible charm, the transition from Beethoven's Menuett to the Finale surprisingly original, the closing pages of gigantic grandeur. As for the Schumann Symphony, it proved at the hands of this masterly interpreter to be one of the most profound musical experiences of recent years. The tenderness of the Romanza and the mysticism of the Finale were the highest points of the performance. An audience of huge size in a tempestuous ovation expressed its appreciation of his amazingly natural, maturely developed art. (Heinrich Maurer)

SIGNAL FÜR DIE MUSIKALISCHE WELT.

Berlin, September 17, 1924.

His is an earnest, mature, full-fledged musical nature, one who always has something significant to say and who, thanks to relentless self-criticism, is never satisfied with any half-way achievement. It is gratifying indeed to encounter an artist of his type.

His program gave proof of glowing devotion to the composers of the classic and romantic period: Beethoven's First Symphony, Schumann's Fourth, and Brahms' C minor Symphony—a task of huge dimensions which Gabrilowitsch fulfilled in a magnificent way, receiving a highly deserved ovation at the end.

Gabrilowitsch as conductor is in a class by himself. While in certain technical details one may be reminded of eminent prototypes such as Nikisch and Weingartner, yet his total achievement is a wholly personal one, springing altogether from his own individual conception. Intelligence and sensitiveness, temperament and clever analysis, limpid clarity and complete abandon to the inspiration of the moment, energy and rhythmic precision, strength and tenderness combine in him to a fortunate union. An ever reliable feeling for style and a perfect command of technique are added to his other qualities. His interpretation of the young Beethoven vibrating with natural freshness and sincerity roused the audience to enthusiastic applause. The suggestive force emanating from the conductor's stand through convincing yet simple gestures was compellingly communicated to the musicians who willingly bowed to his command.

The masterpiece of the evening was Schumann's D minor Symphony conceived in true romantic spirit and given with spontaneity and dignity of speech. This composition requires just such an interpreter who with love and understanding of the composer's intentions is able to re-create them in every detail. In the first and last movements there were high points of absolutely overwhelming grandeur beside the exquisite lyricism of the Romanza. Brahms received a congenial interpretation in which the big line was never lost, the innermost meaning was eloquently brought out and the transition to the Finale reached a tremendous climax.

Unending ovations rang through the hall. We know now that in Gabrilowitsch we have a conductor of the very first rank and of mighty stature. (Prof. Max Chop)

TO BE CONTINUED IN NOVEMBER 20th ISSUE



Concert Management Arthur Judson

ANNOUNCES

RUTH BRETON



A STUDY IN UNANIMITY

Olin Downes, *New York Times*,

October 24, 1924

"Ruth Breton, violinist, made her debut yesterday afternoon in Aeolian Hall. She has evidently a sensitively musical and emotional nature. Her tone is rich, brilliant and personal in quality. Her sincerity and enthusiasm in interpretation were contagious. Others play their Vitali (*Chaconne*) and Lalo (*Symphonie Espagnole*) with the glibness of well-taught youth, but few young musicians who give first recitals in this city possess Miss Breton's imagination, feeling and inherent individuality.

"Miss Breton was eloquent without pretense or exaggeration. She revealed an ingratiating personality and the instincts of the virtuoso."

Grena Bennett, *New York American*,

October 24, 1924

"Ruth Breton entered the ranks of professional violinists yesterday afternoon when she gave her debut recital in Aeolian Hall. The event was significant, for rarely does a 'first time' in musical affairs make so definitely favorable an impression in an artistic way.

"Miss Breton, though still young in years, has achieved much in her particular field. Her performance of Vitali's *Chaconne* was notable for nobility and style. Its polished phrases were invested with beautiful tone and fine feeling.

"Her bowing was ever effective and her left hand fleet and accurate. These qualities plus dramatic feeling restrained within an artistic compass marked her version of Lalo's *Symphonie Espagnole*."

Pitts Sanborn, *New York Telegram and Evening Mail*,

October 24, 1924

RUTH BRETON DELIGHTS

"The occasion was doubtless the prelude to many appearances in New York. * * * First of all, Miss Breton draws a firm, rich tone from her violin. Her bowing is free and elastic, her left hand technic is highly developed. Never was her playing careless or slovenly. It had poise and musical understanding.

"In the earlier part of the program there was observable a touch of the constraint that always accompanies a trying debut. But in due course this wore off. When Miss Breton reached the rondo of the *Symphonie Espagnole* she caught the sparkle and verve of Lalo's music, and her playing gained in warmth and color.

"Miss Breton was a charming apparition of youthful rose-clad slimness, making as successful an appeal to the eye as to the ear. And it must be admitted that pulchritude is just as gratifying on the concert stage as anywhere else."

Lawrence Gilman, *N. Y. Herald-Tribune*,

October 24, 1924

"Miss Breton is a product of the Auer greenhouses and reflects much credit on that accomplished nurseryman. She has a fluent and confident technic, a large, warm and often beautiful tone (helped out by the uncommonly fine Amati upon which she plays), and she knows how to make her phrases sing.

"Her genuine talent, her feeling and sincerity, the modest and charming dignity of her bearing and address, make her a welcome apparition on the concert stage."

Alison Smith, *New York World*,

October 24, 1924

"Ruth Breton gave her first violin recital in Aeolian Hall yesterday. The season is still young in debuts, and it would be too faint praise by far to say that this one was the most interesting of the lot. As a matter of fact, this simple and spontaneous recital proved to be among the most arresting and persuasive in several years of first appearances.

"Miss Breton plunged at once into the *Chaconne* of Vitali—a breathless leap for the first number of a debutante. There was the sure round tone, the admirable sense of structure of the true musician and with it the most engaging and sensitive appreciation of the varying moods of her program.

"There is a tradition that all personal charm of manner and appearance is sternly discounted in a review of a musical recital. This, of course, is utter nonsense. It would be entirely inhuman to insist that the ingratiating picture made by Miss Breton did not add to the delight of her concert. And the fact that the excellence of her professional work did not need it is just another one of life's little ironies."

W. J. Henderson, *The Sun*,

October 24, 1924

"It was a good tone, with abundant dynamic range and incisive quality. * * *

"Miss Breton's bow arm was admirable in its freedom, its strength and its elasticity, while her finger technic had the vitality essential to cooperation with the bow in the production of warm tone. Her performances were marked furthermore by manifestations of that indefinable but well-known possession called temperament, while her treatment of rhythm and the melodic line disclosed musical instinct as well as good schooling."

Miss Breton is under the Exclusive Direction of

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MUSICAL BOSTON DELIGHTED WITH KOUSSEVITZKY'S RUSSIANIZED BRAHMS

Prokofieff's *Seythian*, op. 20, Finds a Convincing Champion in the New Leader—Havens, Barozzi and Crystal Waters Give Recitals—New York Philharmonic Program

Boston, Mass., October 31.—Excepting the fourth symphony of Brahms, all the pieces played at the Symphony concerts of Friday afternoon, October 24, and Saturday evening, October 25, in Symphony Hall, were heard for the first time in Boston. Of outstanding interest was the *Seythian*, op. 20, of Prokofieff, who has in Mr. Koussevitzky an ardent and convincing champion. Prokofieff's suite is boldly conceived, masterfully written, the ideas developed with compelling dramatic power. The work abounds in original effects that seem spontaneous and natural to the composer and to the legend which he set out to portray in tones. To be sure, the music is occasionally barbaric, but magnificently so. Overwhelming, for example, is the frenzied rhythmic sweep, the blinding incandescence and the primitive clanging of the victorious sun-god in the final episode. Prokofieff's music is a welcome addition to the symphonic repertory.

A beautiful concerto of C. P. E. Bach, transcribed by Maximilian Steinberg, opened the program, and gave the superb string section of the orchestra an opportunity to show its mettle. There followed Moussorgsky's subtly colorful Prelude to the Opera, *Khovantchina*, and Rimsky-Korsakoff's delightfully imaginative Flight of the Bumble Bee from his opera, *Tsar Saltan*. The latter is a virtuoso piece and received a stunning performance, the audience applauding with such enthusiasm and insistence that Mr.

Koussevitzky repeated the piece, thereby demolishing a tradition as old as the orchestra itself. As Philip Hale observed in the Boston Herald, "It was a great afternoon for Russia."

Enjoyable as all this was, the surprise of the concert was yet to come. Without doing violence to the classic form of Brahms' symphony, Mr. Koussevitzky brought out all the poetry and lyricism inherent in the work. He presented a romantic Brahms—impassioned, songful, vitalized, and never pedantic. Indeed, that august composer would have blushed to see himself so completely revealed. This Russianizing process may conceivably make the austere and erstwhile forbidding Brahms as popular a composer in our concert halls as the self-revealing Tchaikovsky. Be that as it may, it was a memorable performance, the eloquent climax of the finale stirring the audience to tremendous applause.

HAVENS WINS SUCCESS IN RECITAL

Fresh from his recent work with Alfred Cortot in Paris and Tobias Matthay in London, Raymond Havens, the admirable pianist of this city, gave a recital Saturday afternoon, October 26, in Jordan Hall. Mr. Havens set himself an exacting, well varied and interesting program, comprising these pieces: Largo (transcribed by Havens), Bach; Prelude, Chorale and Fugue, Franck; Nocturne E flat minor, Faure; Andaluza, De Falla; In the Night, Bloch; Ragamuffin, Ireland; Scherzo C sharp minor, Etude op. 26 No. 1, Nocturne, op. 15, No. 2, Ballade A flat, Chopin.

In refusing to paper his concert, Mr. Havens proved that he could be a bold pioneer without necessarily becoming a martyr. A goodly number of his local following, approaching 200, had paid to hear him, and judging from the keen appreciation manifested throughout the afternoon, they got their money's worth. For Mr. Havens is not merely a deft technician. He has always been a sensitive musician with a fine regard for structure and a sure instinct for the melodic line. To these qualities he has now added a wide range of color and dynamics, which make him not only a versatile interpreter but also a highly persuasive, poetic artist, one whom it is a pleasure to hear. His audience gave frequent evidence of its appreciation, and Mr. Havens added extra pieces in response.

SOCRATE BAROZZI AROUSES ENTHUSIASM

Socrate Barozzi, violinist, formerly a member of the Boston Symphony Orchestra, gave a recital Tuesday evening, October 14, at Jordan Hall. He exhibited his familiar abilities in an interesting program, which began with the melodious G minor sonata of Grieg, played with Carl Lamson, his expert accompanist. From the romanticism of Grieg, Mr. Barozzi turned to a group of classics—a Largo Expressivo by Pugnani, a Kreisler transcription of a Tartini fugue, and the prelude to one of Bach's sonatas. For his final group the violinist played a legend by Godowsky, Faure's *La Fileuse*, Grainger's *Molly on the Shore*, and Saint-Saëns' *Havanaise*. A large and exceedingly friendly audience gave Mr. Barozzi a cordial welcome, and his relatively effective performance of the last group made necessary a number of additions to his program.

CRYSTAL WATERS SINGS INTERESTING PROGRAM

A program of unusual interest was presented in Jordan Hall, Thursday evening, October 23, by Crystal Waters, soprano. With the helpful assistance of Harry Gilbert, accompanist, Miss Waters sang these numbers: Two songs, Rispetto, op. 12, No. 1, and Rispetto, op. 11, No. 1, Wolf-Ferrari; Nevicata and Nebbie, Respighi; Frühlingsglaube, Schubert; Auftrage, Schumann; In the Silent Woods, Rimsky-Korsakoff; The Beetle, Moussorgsky; Les Trois Sorcières, Charpentier; Soir, Gabriel Faure; Le Paon and Three Greek Airs, Ravel; You Are the Evening Cloud, Horsman; In Dorset, Toye; Into a Ship Dreaming, Bainbridge Crist, and My Lover Is a Fisherman, Strickland.

Miss Waters merits praise for her discriminating choice of numbers. She is the possessor of an agreeable voice, particularly in the middle and lower registers, and has unusual ability in the coloring of tones to suit the emotional requirements of the song in hand. This dramatizing talent is further enhanced by excellent diction in whatever language she sings. Although her top tones do not always serve her well, her genuine musical feeling and uncommon gifts as an interpreter combine to make her art of more than passing interest. A large audience was warmly appreciative of Miss Waters' singing and she was obliged to lengthen her program.

NEW YORK PHILHARMONIC ORCHESTRA CONCERT

The Philharmonic Society of New York, Willem van Hoogstraten, conductor, gave its annual concert in this city on Sunday afternoon, October 26, in Symphony Hall. With Mme. Yolanda Mero as assisting pianist, Mr. Van Hoogstraten presented a program not conspicuous for originality or daring. He opened with the *Eroica* symphony of Beethoven, which has been played here before, and gave it an honest, literal performance which neither scaled the heights nor sounded the depths, notwithstanding the physical efforts of the conductor and the muscular playing of the band. Mr. Van Hoogstraten has given a better account of himself on previous appearances in this city. The orchestra has proven before that it is a splendid body of musicians; but its failure to stir the good-sized audience which gathered to listen may be attributed to the fatigue incidental to touring. The other purely orchestral pieces were Strauss' diaabolically clever tone poem, *Til Eulenspiegel*, and the same composer's dance from *Salomé*.

Mme. Mero, in her admirable performance of Tschaikovsky's comparatively seldom-heard concerto, renewed the splendid impression which she made here when last heard in this city. She brought a dazzling technic, and a warmth of feeling to her interpretation, which contributed to a splendid success, the audience recalling her a number of times.

N. E. CONSERVATORY NOTES.

The course, Musical Appreciation 2, which will be offered this season for the first time at the New England Conservatory of Music, began Thursday evening, October 30,

RICHARD HAGEMAN, prominent conductor and musician, will be the guest conductor with the Buffalo Symphony Orchestra on November 16, and on November 23 he will conduct the concert of the Philharmonic Society Orchestra of Philadelphia.



in Recital Hall. The lectures will be delivered by Stuart Mason of the faculty.

This course has been instituted at the Conservatory for the convenience of teachers and others who are unable to attend Musical Appreciation 1, given by Frederick S. Converse on Thursdays at 10:00 o'clock. Mr. Mason's lectures will comprise a study of elementary musical forms, leading to the analysis of masterpieces from the point of view of the listener; a study of the instruments of the modern orchestra, with illustrations; and a brief survey of the general development of music. The course is open to all students of the Conservatory without fee, but may not be counted toward graduation requirements in the academic department. A fee will be charged to those taking the course who are not registered in any other course at the Conservatory.

A concert by members of the Conservatory Club, composed of 100 young women students of the Conservatory, will be given at the Conservatory on Thursday evening, November 6.

J. C.

La Forge-Berumen Noonday Musicals

The La Forge-Berumen Noonday Musicals, which are held the last Friday of each month throughout the musical season, and which have been very popular for several seasons past, were resumed on October 3, at Aeolian Hall. An exceptionally fine program was rendered by Grace Divine, contralto; Mary Frances Wood, pianist; Valeriano Gil, tenor; Alice Vaiden Williams and George Vause, accompanists. Miss Divine, who has a contralto voice of unusual range, power and clarity, interpreted with good style and feeling a group of four Brahms songs and the aria, *Brindisi*, from *Lucrezia Borgia* (Donizetti). This young artist should go far in her chosen career. Valeriano Gil, a young Spanish singer, has a clear tenor voice of agreeable quality and in a group of French songs—two bergerettes arranged by Wekerlin, a number by Koehlein and an aria from *Le Roi d'Ys* (Lalo)—and two arias from *Rigoletto*, he delighted with his effective style and his vocal control. Miss Wood revealed a clear facile technique, and admirable flexibility of wrists in Handel and Scarlatti numbers and Liszt's sixth Hungarian rhapsody.

Morris Pupil Wins Juilliard Scholarship

Lillian Hasmiller, pupil of Harold Morris, pianist-composer, has won one of the Juilliard Foundation scholarships for \$1,000. Miss Hasmiller took both the graduate and post graduate courses under Mr. Morris' instruction at the Institute of Musical Art in New York.

Dadman in St. Louis

Royal Dadman will appear with the Thursday Morning Musicals in St. Louis, Mo., on November 13.

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NOVEMBER 18
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Violin Recital

by

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Walter Schultheiss at the piano

Concerto in E minor.....	Nardini
Allegro	
Allegro giocoso	
II.	
Introduction and Fugue in G Minor.....	Bach
for Violin alone	
III.	
a. Menuett	Pugnani-Kreisler
b. Larghetto	Grettry-Geyer
c. Ballet music from "Rosamunde".....	Schubert-Kreisler
d. Sicilienne et Rigaudon.....	Francour-Kreisler
IV.	
a. *Caprice No. IX.....	Paganini
b. *Caprice No. XIV.....	Paganini
c. *Etude Caprice	Wieniawski
IV.	
"Hejre Kati"	Hubay
Scene de la Csarda	

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V.

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Displayed his powers to good effect, showing a tone of most commendable quality and smoothness. Unlabored technical agility.—*Herald Tribune*.

Tone execution, comprehension of periods and styles all that needed to be asked for.—*Christian Science Monitor*.

An artist of talent whose tone on his instrument is true and sweet. He has plenty of technic and an appreciation of the compositions he interprets.

—*New York Times*.

Played musically, simply and with authority. Outstanding qualities were a sound musicianship and an unerring taste in publishing what he had to say in the most effective manner. He revealed a fine singing tone and unaffected style of purity and restraint and all infused with plenty of warmth and emotional content.

—*New York Sun*.

Notices of New York Recital, Aeolian Hall, Oct. 20

29 West 47th Street, New York City



Kibalchich Russian Symphonie Choir

"Re-enters season in triumph."

—*New York American*, October 29, 1924.

**Third New York Recital within six months elicits the following
praise from the press:**

Clad in clinging robes of scarlet satin, the women wearing gorgeous tiaras of pearls and colored jewels, the Kibalchich Russian Symphonie Choir made a triumphant re-entry at the Town Hall last night. As at its appearances last season, the choir achieved some amazing effects in harmonized humming.—Grena Bennett in *New York American*.

The Choir heard last night was so excellently drilled that it contrived to be interesting and sometimes impressive through a varied program. The attack of the singers was invariably sharp, their diction clear, and their control of nuance, particularly in pianissimo singing, was sensitive and delicate.—Deems Taylor in *New York World*.

They carried off their hearers on a wave of sympathetic feeling.—*New York Times*.

Orchestral, or near-orchestral, effects are their strong point, with a large variety of contrasted tones and timbres, and a remarkably developed technique. The quickness and accuracy of their response to the conductor, the remarkable choral technique and unerring pitch (there was no instrument to set it) and the variety of effects attainable were the notable features of the performance.—F. D. Perkins in *New York Tribune*.

Mr. Kibalchich has trained his forces to extreme nicety in the matter of gradation of force and to the use of sforzando effects and whispering pianissimi. Perhaps the greatest service performed by such a chorus is the preservation of the priceless treasures of Russian folk song.—W. J. Henderson in the *New York Sun*.

The Russian Symphonie Choir, as its director, Basil Kibalchich, has every right to call it, gave a concert in the Town Hall last night that was about as excellent an example of minutely beautiful choral singing as we have ever heard. The Gretchaninoff "Credo" seemed to us the most arresting thing of the evening. This is a chant-recitative given to a solo mezzo voice against a subdued background.—*New York Evening Journal*.

Although made up of splendid individual voices, the individual is subordinated at all times to the effect of the whole. Miss Ivanova's alto solo in the "Credo" was a joy to hear. And how perfect the tenor solo in Rimsky-Korsakoff's "Sadko" sung by Mr. Creona; music, half of the west, but so colored and shot through with influences of the east that it brings up pictures of sun drenched bazaars and dancing girls under the moon of the Orient.—*New York Evening Bulletin*.

Mr. Kibalchich's choir is extremely well trained and thoroughly responsive . . . so that we could just sit back and admire the technical skill of the choir.—Ernest Newman in the *New York Post*.

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December and early January in the East. Late January and February in the Middle West.
Late February and March in the East.

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Aeolian Hall, New York

NEW YORK CONCERTS

(Continued from page 20)

ski's Polonaise. All in all, this artist made a favorable impression, and will no doubt be heard again in the near future. Raymond Bauman offered sympathetic accompaniments.

Barozzi

Barozzi, the Rumanian violinist, who created interest in himself and his art by several recitals in New York last season, began his Carnegie Hall recital on October 28 in an unusual manner by playing Grieg's G minor sonata. He was ably assisted by Bernard Wagenaar, and the interpretation of the work was highly interesting, vivid and appealing. Following this auspicious opening Mr. Barozzi played works of the virtuoso type, from Pugnani, Kreisler, Bach,

Godowsky, Fauré, Grainger and Saint-Saëns, displaying a technical equipment of a very high order, a tone as smooth and lovely as may be, and a certain brilliant verve that carried his hearers with him and caused his offerings to be received with enthusiastic applause.

Mr. Barozzi has an engaging personality, a wealth of magnetism, and a youthful charm, all adding much to the pleasure of his performance and commend him to American audiences. His scholarship, which is very real, is covered by this magnetic charm, and the ease with which he accomplishes even the most difficult things is really exquisite. Mr. Barozzi is certainly an artist to be reckoned with.

OCTOBER 29

Ralph Leopold

Ralph Leopold, at his piano recital in Town Hall on Wednesday evening, attracted a large and representative audience. Since his return from Europe, where he was active professionally for a considerable period, Mr. Leopold, has been heard in the metropolis on many occasions, invariably charming his hearers by his musically and finished work. His programs are always interesting and his playing of compositions by the old and modern classical masters disclose him as a deep thinker and musician of extraordinary merit. He has gained great popularity wherever he has been heard.

Mr. Leopold offered an unchallenged program, containing works by Bach-Bauer, Mozart and Beethoven-Seiss (representing the old classic school), while the modern Russian School was represented by Scriabin, Rachmaninoff and Liapounoff, the Norwegian group by Grieg. Other composers featured were Jongen, R. Strauss-Taubmann, and Wagner.

The novelty of the concert was a group of five pieces by Mozart, written when the composer was but eight years old.

These numbers were never played in public in New York before, and are practically unknown here. The compositions, which were brought to Mr. Leopold by a friend from Europe, are from the original childish notebook of forty-three numbers. The pieces are exceedingly fascinating, and reveal the extraordinary talent of the youthful composer. Mr. Leopold played them beautifully.

In the opening number, Partita in B flat (Bach-Bauer), Mr. Leopold infused dignity, warmth and majesty in his playing. The Beethoven-Seiss Dance in C major was fascinatingly rendered, and Scriabin's Sonata No. 4, op. 30, Rachmaninoff's Etude Tableau, op. 33, No. 2, and Etude (Tempest) by Liapounoff were brilliantly and effectively played. The four numbers by Grieg—Canon, Once Upon a Time, Remembrance, and Norwegian Dance—were greatly admired and applauded. Two colorful selections by Jongen—Clair de Lune, and Soleil à Midi—and a transcription of Freundliche Vision, by R. Strauss-Taubmann, likewise won much applause. As the closing number he gave a particularly brilliant rendition of Wagner's Ride of the Valkyries. Despite the long and trying program, Mr. Leopold was obliged to give five added numbers.

Pavlowa

Pavlowa's program for Wednesday evening again offered Don Quixote. This ballet, a riot of color, brought many and prolonged outbursts of applause. The interest was divided among the gorgeous costumes, the unusual scenery and the exceptionally fine dancing. There was life and movement on the stage every minute, not just in spots, as is so often the case with a large ballet. Both soloists and ensemble were splendid, and it is unnecessary to repeat a review of the individual merits. Pavlowa was fascinating as ever. One sits enthralled by her unsurpassable charms, her slim loveliness, her distinguished grace and her finesse. Seven divertissements followed the long ballet. Laurent Novikoff, who, besides being première dancer, arranged the Don Quixote; Alexandre Volinine, Hilda Butsova, Oliveroff and Algeranoff figured prominently in these. Pavlowa won the usual storm of applause following her Swan dance. Other divertissements were Gopak, Slave Dance, Tambourine, Ev Sourdine, Bolero, and Mexican Dances.

Winifred MacBride

Winifred MacBride, an English pianist, or, better said, a Scotch pianist, for she was born there, though having lived many years in London, made her American debut at Aeolian Hall on the evening of October 29. She played a program of unusual interest with two sonatas as a foundation and pieces of smaller dimension by Schumann and Chopin. The sonatas were the great one in F minor by Brahms and the no less great one in B minor by Liszt; the Schumann was his Papillons, and Chopin was represented by his F minor fantaisie, three preludes and an étude.

Miss MacBride proved herself to be an artist fully up to the task she had set herself. Her piano mastery is marked. She played, as several critics said, like a man. It would be more to the point to say that she plays like a highly endowed and musically equipped man, for mere muscularity has but little value. What is probably meant by those who say a feminine artist plays like a man is that she plays with more physical force than is possessed by the average woman, and certainly this applies to Miss MacBride. It was useful in the two sonatas, in the one as much as in the other, yet in both of them there were moments of delicious softness and charm, as there was in the Chopin and the Schumann Papillons.

Miss MacBride possesses to a very unusual degree that which is called magnetism and poise. She puts her audience immediately at its ease by her own perfect ease and quiet manner, and the poetry of her performance delights as much as does the variety of her musicianship, the vivid, flashing, scintillating expressiveness of her technic. She had obviously chosen her program from among works that particularly suited her own richly endowed temperament, and she did them full and complete justice besides adding to them her own delightful personality. The audience was quick to grasp the significance of her art and rewarded her with hearty applause.

OCTOBER 30

Renee Thornton

In one respect Renee Thornton's recital at Aeolian Hall on Thursday afternoon stood out from others, that is, in the choice of programs. Instead of beginning with the conventional aria antiche, she gave, first two songs of Roger Quilter's, heard here for the first time, pleasing numbers, marked by that fine sense for the rhythm of the lyric which is characteristic of all of Quilter's songs. Then came Coleridge-Taylor's A Blood-Red Ring, and Frank Bridge's Go Not, Happy Day, which John McCormack uses so often for an encore. In the Schubert group, her handling of the difficult Ungeduld showed technical surety. The French group deserves to be printed in full. It was: Serenade Melancolique (Rhene Baton), Tout Gai! (Maurice Ravel), Griserie de Roses (Ernest Moret), Aux Temps des Fees (Ch. Koechlin) and Hymne au Soleil (Alexandre Georges). Of all these the last is the only familiar one. Each one of the other four was a notable song in its own way. Perhaps the gem of the whole was the Koechlin number, the quiet beauty of which was brought out to the full in Miss Thornton's interpretation. The American group was all "first time," including Marion Bauer's In the Bosom of the Desert; two of Kathleen J. Manning's sketches of Paris. The Lamplighter being especially attractive; and a fine new

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song by Richard Hageman, the singer's husband and accompanist, *Me Company Along*, which made an instant hit.

Miss Thornton has notably rid herself of the nervousness which was so apparent at last season's recital. Her voice is a light soprano of unusually beautiful quality, and she is at her best in pure, lyric song. Taste and style are both hers. There was a large audience, which, to judge by its applause, found great pleasure in what she offered, calling for several extra numbers.

Pavlova

Thursday afternoon the program of Mme. Pavlova and her assisting company consisted of *The Sleeping Beauty*, *The Fairy Doll*, and *Divertissements*. These two ballets of one act each are very well known to the artistic world and are evidently great favorites because the huge Manhattan Opera House held an almost capacity audience at this time. Mme. Pavlova was superbly graceful as the *Fairy Doll* and there are many of her admirers who think this is one of the most artistic numbers which she presents. Mme. Pavlova appeared again in the *Gavotte* and the *Russian Dance*.

Pavlova and her excellent company were seen on Thursday evening in *Amarilla*, *Oriental Impressions*, and six *divertissements*. Pavlova, as *Amarilla*, which role is one of her strongest, again electrified the large audience. Not only was her exquisite terpsichorean art enjoyed in the personification of this role, but also her facial expressions and general dramatic ability were outstanding features. Laurent Novikoff, who was cast as her brother, also deserves praise.

The three unique *Oriental Impressions* were greatly admired. Six *divertissements* closed the program—*Mazurka*, danced by Mlle. Nikita, Friede Faucheur, and Lake, and Messrs. Vaginski, Zalewski, Domoslawski, and Winter; Anna Pavlova and Laurent Novikoff were charming in Drigo's *Serenade* (which number was repeated); Padewski's *Minuet* was danced by Hilda Butsova and M. Vaginski; The Slave Dance was excellently presented by Alexander Volinine; The Blue Danube was effectively rendered by fifteen members of the company. As the closing number, Pavlova and Novikoff were seen in a fascinating presentation of Glazounoff's *Bacchale*.

New York Philharmonic

There was a lot of noise when Willem van Hoogstraten and his men played the Pompey's Camp number from Florent Schmitt's *Anthony and Cleopatra* suite at the Philharmonic concert at Carnegie Hall, Thursday evening. Pompey's Camp was furnished with nothing but brass and percussion instruments. At that, the various excursions and alarms were more interesting than the rest of the suite. The second number played was the Orgy and Dances, and the third was Cleopatra's Death Scene. She died hard and one didn't blame her, if she had had to listen to Mr. Schmitt's orgy and dances beforehand. The French composer knows his formulas, but, alas, he appears to have gotten to the point already attained by other of his countrymen, where he does not bother to find ideas to apply them to, but merely works them out in their emptiness.

Before them there was a work that overflowed with ideas, nothing less than Schubert's lovely *Rosamunde Overture*. And after intermission Elly Ney played the big Brahms concerto in B flat major. Whether or not either of the piano concertos represents Brahms at his best is a debatable question, but under Mme. Ney's vivifying fingers it was a godsend after Florent Schmitt. The exquisite beauty of the slow movement, with its dialogue between cello and piano was never more apparent. Leo Schulz played the cello solo beautifully and very rightly shared in the applause with Mme. Ney. The last movement was done with splendid elan. Taken all in all, this performance of the concerto was one of the best bits of playing Mme. Ney has ever shown here. There was tremendous applause, which recalled her time after time until she made the mistake of sitting down and playing one of the Brahms Hungarian dances for an encore.

OCTOBER 31

Mischa-Leon

Mischa-Leon, tenor, gave his first American recital on the evening of October 31 at Aeolian Hall and established himself instantly as one of the genuinely interesting newcomers of the season and one of the most interesting singers that have landed on these shores in many a season. Not only was his program altogether unusual and fine, but also his treatment of the songs quite individual and to a high degree poetic. He began with a group of French songs—songs by Roussel, Busser, Fauré, Rhene-Baton and Laparra, one of these Leppard songs being a curiously original, modern thing in Spanish. Next on the program was a set of English songs by Dunhill, Shaw, Bantock, Quilter and Holbrooke, the last named (*Come Not When I Am Dead*) dedicated to Mischa-Leon and the most interesting of this interesting English group. German songs followed—Salomo by Hans Hermann, Du bist so jung by Erich Wolff, the Stonebreaker's song and Traum durch die Dämmerung by Richard Strauss, and, best of all, Nimmersatte Liebe and Mausfallensprüchlein by Hugo Wolf. The final group was Norwegian and was in the same expressive vein throughout.

It will be seen from this list that Mischa-Leon is one of those singers who selects his songs for their musical value—the more power to him and all of his class! The critic, instead of being required to listen to a repetition of the same old oversung repertory, is offered something new, and the much-maligned public, which is supposed to be too stupid to understand anything but the familiar things, is permitted, once in a way, to indulge itself in new sensations and new delights. The public, on this occasion, showed its approval by the heartiest applause, not alone at group ends, but after every piece on the program—only, to be sure, some things, such as *Traum durch die Dämmerung*, the two Wolf songs, Josef Holbrooke's song, and so on, got more applause than others.

It was a triumph not only for the singer but also for the composers, and, perhaps one may truthfully add, for the singer's ability as a program maker, for which two great praise would be impossible. As a singer, Mischa-Leon offers a voice of wide range and great beauty, and purity of color and nuance. He adds to this natural endowment a very superior power of expression and, as a natural result of it, beautiful diction and very sharp and clear-cut articulation. His singing is at every point highly dramatic. He sings not only the music of his songs, but the words as

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well. The poems mean something to him and he makes them mean something to his audience. He treats his voice not merely as a beautiful instrument, like a cello, but as an instrument endowed with the power of uttering words full of rich meaning, and to those words he gives full understanding and their uttermost significance.

This is art of a very superior order and it is a pleasure to do it justice, though that is scarcely possible, for there is so much to it that must be heard to be appreciated. One may add, too, that Mischa-Leon possesses a delightful personality. He is youthful, almost boyish, smiling, with an easy, graceful stage manner, unaffected and sincere. He was fortunate in being accompanied by Walter Golde, and surely accompaniments could not be better done! It was an evening of fine art and a delight to those who happened to be present, as well as to this critic.

American Music Optimists

On Friday evening in the Astor Gallery of the Waldorf-Astoria Hotel, the American Music Optimists held their first concert of the season with a splendid aggregation of members and prospective members to hear the delightful program prepared. Mana-Zucca, the founder and president of the organization, presided at this initial affair, according to custom, and paid tribute to Andres de Segurola, acting president in her absence.

The musical program began with a sonata in E flat for violin and piano by Harold Morris, with the composer at the latter instrument. This composition was given its first performance before the Optimists and proved to be interest-

ing in content and excellent in rendition. Vladimir Graffman, violinist, served as a splendid medium for bringing out all the possibilities of Mr. Morris' work. The vocalists of the evening were Devora Nadworney, well known contralto; Joan Ruth, whose soprano voice has delighted many concert and opera audiences, and Jan van Bommel, Dutch baritone, who has been heard throughout Europe. Because of the unavoidable delay of the soprano and contralto, Miriam Fine, also a soprano, filled in at the last moment and delighted with a rendition of *The Star*, by Rogers; Oley Speaks' *Morning*, and that stimulus to Optimistic enthusiasm, Mana-Zucca's *Cry of the Woman*. Elinor Altman, pianist, performed artistically Gerstenberger's *Improvista* and *Fugato Humoresque (Dixie)* by Mana-Zucca, displaying splendid technic and artistry.

In place of the usual guest speaker of the evening, Irwin Cassel, Mana-Zucca's husband, made a short, and to the point, address on the aims and purposes of the society, soliciting new members by the successful method of assigning the task to some of the club's prettiest girls, including the chief ushers, Sylvia Wallman and Rita Minton. This drive arose from the fact that the Optimists desire to raise funds to provide scholarships for worthy young American musicians.

Fisk Jubilee Singers

On Friday evening at Town Hall, the Fisk Jubilee Singers, from the University, at Nashville, Tenn., gave a recital which from every viewpoint should have drawn a capacity

(Continued on page 57)

The Washington Heights Musical Club

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"Sing a song of sixpence"—well, who does?

The musical radicals of today are the musical conservatives of tomorrow.

Football rules the moment but already the shadow of grand opera is looming large over the front page.

Since the rebirth and triumph of its orchestra, Philadelphia no longer is known as the sleepy city.

Does anyone doubt that the musical season is upon us in full joy and fury? The Metropolitan Opera House has opened its doors for the winter.

The greatest things are done by the help of small ones. In a symphony orchestra the giant tuba cannot afford to look with disdain upon the tiny piccolo.

At any rate, distance lends enchantment when your seats at a Wagner opera are in the first row on the side of the brasses and percussion instruments.

Federal Prohibition authorities should get after Heifetz, Rosenthal, Godowsky, Lhevinne, Hofmann, Elman, and some of the other infallible ones. They never skip a bar.

The reason Hercules was not as wonderful as an opera star is because the famous strong man sometimes would have grown tired of seeing his picture in the newspapers.

In the old days musical jesters used to change the name of Smetana's opera, *The Bartered Bride*, to *The Bartender's Bride*. Now it would be more in order to call it *The Bootlegger's Bride*.

The world's greatest wiseacres always included music somewhere in their sage contemplations. One of them gave this valuable hint: "He who sings to the God a song of hope shall see his wish accomplished."

Don't speak during the music when you are attending concerts or operas. If you have static in your radio at home, you will know what your unwelcome public conversation sounds like to your neighbors at those concerts or operas.

"The MUSICAL COURIER has reproved Sir Henry Hadow for sneering at *The Lost Chord*," writes Vivian Crockett, our new correspondent at Sydney, N. S. W. "The same Sir Henry complains that

music is becoming perpendicular: to Bach it was horizontal. Sir Henry's back is up, and he won't take it lying down."

Many a great artist who enthralls thousands is unable to make his wife listen to him attentively for five minutes at home.

In London there is a dance revival of the old fashioned waltz, and Berlin reports a tendency toward the resuscitation of ye ancient polka. Ladies and gentlemen, attention, procure wigs, crinolines, knickerbockers, snuff boxes, and tall walking sticks, and get ready for the exhumation of the musty and mildewed minuet.

The gentleman who has discovered that the fox trot is only the camouflaged old fashioned German polka is likely to interfere with the business of the successful popular music writers. They have not been doing much else of recent years beside recomposing the old German and Austrian folk tunes. Any one of them, with slight changes, makes a good fox trot. Try it yourself and see.

The MUSICAL COURIER knows a person with a perverse turn of mind who often regrets that while we of the present day are able to hear seventeenth and eighteenth century music, the public of those periods was not able to be regaled with the ultra modern music of the twentieth century. The same queer thinker then goes on to wonder why the earlier audiences should have been born lucky.

Fortune Gallo's San Carlo Opera Company made its usual hit, the week of October 20, when it had the privilege of opening the huge new municipal auditorium at Memphis, Tenn., on Monday evening, October 20, to the tune of 5,500 people in the hall, and a box office of well over \$7,000. The opera was Aida. "The first evening of the engagement measured up to the most eager expectations and proved one of the gala events in the city's history, for never before did there gather here a more representative audience," said the News Scimitar the next day, and all the rest of the press was just as hearty in its approbation. The entire week was a real triumph for Fortune Gallo and his forces.

Sunday, May 3, 1925, has been selected as the opening day for the National Music Week next year. This year no less than 460 cities and towns participated in the nationwide celebration, and there were 230 other observances on a partial scale. At the present time there are no less than 357 communities already definitely enrolled for next season, and the National Music Week Committee confidently expects that at least 1,000 cities and towns will participate in 1925. Previous to the organization of the committee, as far as known only about 150 cities had ever held a music week at any time. Since organized effort was put back of the movement it has grown like the proverbial snowball rolling down hill.

The Times, on Monday of this week, gave a whole column to the plans of Manager Hurok in connection with the Manhattan Opera House, the bookings of which he will manage for the next five years. There was much talk in the interview of a more or less permanent second opera again in New York at the famous Hammerstein house. Without doubt, there will be considerable musical activity there next winter, for Manager Hurok is a hustling person. But that the Chicago Opera is planning to resume its New York visits next season as was implied in the Times' report is incorrect. Manager Johnson, in reply to an inquiry from the MUSICAL COURIER as to the chance of such a happening, stated that the Chicago Opera has no intention of coming to New York next season and that there was no truth in the report.

"Bureaucratismus" has evidently triumphed once more in Vienna. Richard Strauss resigned last week from his position of co-director of the Vienna Opera and his resignation was promptly accepted. It is, with all due respect to the good Viennese, the name and presence of Richard Strauss that have done more than any one thing to bring Vienna back into the musical limelight in the last few years. And now he has been sacrificed, it appears, to save the hide and pride of dear old Franz Schalk, a musical mediocrity who has hung around the Vienna Opera for the last quarter-century or more and, after all the good men had got through, slid into a directorship through the mere fact of being present. R. S. is, it is true, a bit crochety himself at times and difficult to get along with, but he is an international figure and that is what Vienna needs at the moment.

SORABJI PROTESTS

To the Musical Courier:

I take very great exception to your suggestion, which I consider a most offensive and insulting one, that I try and make capital out of certain facts in connection with my work, which without any desire or seeking of mine have now been several times referred to in your columns. I have, moreover, not the faintest idea who could have written the submitted manuscript to which you referred in the first instance. My letter to you was intended to check a possible inference that might be drawn from Mr. Bellamann's letter (wherein he mentions the facts in question and throws doubt upon them), an inference that an attempt was being made to make capital on my behalf out of a dishonest or lying statement—than which nothing could be more injurious to one's honor as a man or an artist.

Of course we all know that the last thing "publicity" concerns itself with is the merits of an artist as such—a fact that has been brought home to us acutely over here by the nauseating and indecent press-stunting, by the floods of publicity-agent, gush, slush and rhodomontade that has been inflicted on us for months past on behalf of a certain singer almost too well known on your side.

There are still left a few quixotic idealistic fools in music who regard their art not as merely a more or less respectable way of making money but as a vocation, as the priesthood or the monastic life to them with a true "call" for it, and they (these quixotic idealistic fools) look on this sort of thing as unspeakably loathsome and degrading as a vile pandering to the basest instincts of the mob—and I am not in the least ashamed to confess myself one of the fools.

(Signed) Kaikhosru Sorabji.

If we have offended, we gladly and sincerely offer our apologies, but we cannot help the feeling which still persists that Mr. Sorabji might better have let Mr. Bellamann's letter stand. He answered, he says, to check a possible inference that an attempt was being made to make capital on his behalf out of a dishonest or lying statement.

But somehow, somewhere, the fact must have reached the knowledge of somebody that Mr. Sorabji does write his music without trial or alteration. The impression goes forth that Mr. Sorabji is proud of it. Perhaps the impression is misleading and false. Perhaps Mr. Sorabji is not proud of it? But the tone of his letter suggests that he is proud of it, that he considers it a distinction, and he does not want people to think that he is claiming a distinction to which he has no right or title—"making capital out of a dishonest or lying statement" as he says in his letter.

"Making capital" . . . That phrase is rather unfortunate in its implications. For is it not obvious that Mr. Sorabji himself feels that there is capital to be made out of the fact that he writes without trial or alteration, and that he does not want the world to believe that he is laying claim to something which does not exist?

Is this logic? Perhaps it is a little too cold and materialistic, but we Americans are trained to see both sides of a plank at the same time and to size up pretty accurately what may be between the two.

Fact is, Mr. Sorabji had better begin praying that the world will forget that he writes his music without trial or alteration. As someone remarked the other day when this fact was brought to his attention: "It sounds like it!" We do not say that, or even suggest it, and seemingly Mr. Bellamann feels that the work would be more spontaneous than he finds it if it were written without trial or alteration, for he discovers it to be probably the result of careful calculation, as he says in his letter.

We can only repeat what we have already said: that it makes not the slightest difference to anybody how music is written, and such statements as are made by Mr. Sorabji, even though made without malice aforethought and with no ulterior object, are more likely to do harm than good. Even if they do not hurt Mr. Sorabji, they are extremely likely to hurt young hopefuls who may strive to do likewise, thinking it "smart." Perhaps it is.

VARIATIONS

By the Editor-in-Chief

On the first editorial page attentive readers of the MUSICAL COURIER will find a new member added to the list of associate editors. His name, Rene Devries, is familiar, as he was for many years the Chicago correspondent of this paper and until recently one of its two general representatives. His activity in both positions was eminently successful, and in addition to the duties in connection with his regular work he contributed also occasional special articles which the MUSICAL COURIER considered of such weight and value that they were published as signed editorials. It has been deemed advisable to secure more such material from Mr. Devries and in consequence he has been appointed an associate editor, this step having in view also the procurement of his views and practical ideas in co-operation with those of his colleagues in the executive and writing departments. Through his wide travels, and his long experience and quick grasp in musical and journalistic matters, he is a man peculiarly fitted for his new post, which, however, is merely an additional one and does not affect his other work for the MUSICAL COURIER. Mr. Devries will divide his time between New York and Chicago, for he has made his sympathetic connection with the West one of great strength. J. Albert Riker, another able and popular constructive force of the MUSICAL COURIER, is to be its sole general representative. As before, the grateful editor-in-chief will have as his other associate bulwarks, H. O. Osgood, luminous critic, friend of musicians, and unexcelled news discoverer; the veteran William Geppert, expert in matters relating to pianos and the piano trade; Frank Patterson, thoughtful essayist, technical writer, and chosen champion of American music and musicians; and Clarence Lucas (resident alternately in Paris and London), scholar, historian, brilliant penman, and especially observant of the European doings and aspects of the musical art. Most helpful, too, are such skilled assistants as Thornton W. Allen (managing editor), Grace Nylen, Josephine Vila, and Edna V. Horton. Altogether, says the editor-in-chief (and after twenty-two years of work on this paper he should know), it is the best editorial staff the MUSICAL COURIER ever has had.

Let Alvin L. Schmoeger, most considerate and conscientious of general managers, deny it if he can.

And now the 1924-25 season may proceed. The MUSICAL COURIER is ready.

Out of town musical personages with us this week: Aida, Radames, Mimi, Rodolfo, Lady Harriet, Lionel, Tannhäuser, Elizabeth, Boris, Tosca, Cavaradossi, Enzo, Romeo, Juliette. Address, Metropolitan Opera House.

Ernest Newman contributes to last Saturday's Evening Post a very useful essay in which he makes clear that the period of musical change which we are undergoing at present is not necessarily a period of progress. He points out correctly that no one is able to foretell what the music of the future might be like, and that no one in the past ever was able to make such a prophecy. Excellent is his logical conclusion that every modern composer is stepping ahead in the direction in which he is aiming, but that if there are ten thousand such different directions, we could not speak of those movements as the progress of the whole body. Another sentiment from the Newman pen, and closing the article, is expressed so sportily that even the layman who never accompanies his wife and daughters to concerts or operas, ought to be able to understand it:

Nobody could have deduced, a priori, a Chopin from the piano composers of 1780-1820, or a Debussy from the French music of the first three-quarters of the nineteenth century. These men, who alter the very face of music, are a one-in-a-million lucky throw on Nature's part. She is only fumbling with the dice now, but the exceptional throw will happen again one of these days, and then some man will come who will take his own line, an incalculable, unforeseeable line, and will make nonsense of all our petty ideals of what the music of today ought to be doing to achieve "progress" in the future.

Things not likely to happen in the near future—and fortunately so, according to the opinion of some competent judges—are American participation in the League of Nations, and a Metropolitan Opera House production of Boito's Nerone, heard last spring in Milan. One of our friends (a great musician and keen critic) was present at the première and tells us that Nerone is episodic, incoherent, and undramatic as to libretto, and without inspiration, uncharacter-

istic, and deadly dull as to music. "Otherwise," says our friend, "Nerone is a very fine opera."

There is a shortage of prunes this year. Also of great composers.

If you heard mysterious reverberations last night (November 5) do not attribute them to seismic disturbances, but remember that Chicago was greeting the reappearance of its Civic Opera and opera stars.

That reminds us. On Hallowe'en night last week, the ghost of Massenet, with fingers crossed, was seen flitting over the Metropolitan Opera House roof at exactly midnight. Spiritualists interpret the apparition as a silent question. Will Le Roi de Lahore be revived again this season? Only Gatti-Casazza can answer.

Well, the world progresses. About the only implement of torture left is the ukulele.—Evening Telegram.

The longest rest in music is in Parsifal. Wagner's inspiration rested almost throughout that opera.

Let no one condemn the eager conversation of music lovers who is himself a golf enthusiast.

Wagner's Ring in German is to be restored in its entirety at the Metropolitan and it will be given in English at a Carnegie Hall series. It is one of the few things that have come out of the World War unchanged and untarnished.

We learn that there are 3,000,000 laws and therefore we do not wonder that those of pedaling are unfamiliar to so many amateur pianists.

Pierre Key speaks of "serious opera," as though there were any other kind. There is nothing which those in it take more seriously than opera.

From the notebook of a piano teacher:
Student A.—Talented, without fire.
Student B.—Fired, without talent.

From the Conning Tower, in the New York World:

If it isn't one thing in a newspaper office it's another. "Want to go to a Bach concert with me to-night?" asked Miss Alison Smith. "No," answered her hero—for it was indeed Mr. Russell Crouse—"I'm offen Bach."

We are prepared if ever we should be playing Don Giovanni and might be asked to mow the lawn, to answer lightly: "I prefer to Mo-zart."

Composer P. A. Tirindelli is kind enough to send this column an anecdote from Rome, where he now is living. He writes: "In one of the recent Tosca performances here, the tenor in the role of Cavaradossi was singing very badly, and was hissed throughout the first two acts. At last the audience became tired of protesting and allowed the offender to continue his efforts unmolested. The final scene was reached, and then the tenor no longer had cause to complain of his reception for the auditors broke into a veritable riot of applause and cheering—just after the soldiers had shot Cavaradossi to death!"

From a point even farther off, namely Sydney, Australia, comes the appended from Vivian Crockett, of the Sydney Sun:

Dear Variations: It may be unfeeling to write from a wet country on a dry subject, but do you think it possible that prohibition has prohibited the modern Beethoven from being born under Old Glory? Because beer really disputes it with Brahms as the last of the Three B's. (Max Reger, who used to toss off a tankard before dashing off a fugue, would say first and last; I don't know, as I only tipple out of teacups.)

Isn't it forever to be deplored that the spelling of Beer does not altogether utilize the seven letters used for the notes of the octave? Countess Abegg inspired Schumann to write his variations (not so bright as yours) on the letters A-B-E-G-G, and if the R hadn't got into Beer we should have had a crop of fugues on a source of inspiration more spiritual than the Countess. Schubert was one of the many composers who observed that B stands for Best no less than for Beer. It is said, in fact, that musicians who follow the psychic fashion and become clairaudient can detect the source of many of his "ops" by merely sounding the H, as in "hiccupps."

Pitts Sanborn wrote recently that Mozart's overture to La Clemenza di Tito "is not one of Mozart's

best; still, it is Mozart and ought to be heard occasionally." This is one of the few times when some of us may disagree with Pitts. Think of all the works written by the masters which are not of their best. Heaven forbid that all of them should be performed. It would crowd out the rest of the repertory.

The performer who is nervous should determine whether he is afraid of himself, of the music, of the critics, or of the audience. In the answer might lie the cure for his affliction.

One nervous pianist told us that he gets help from remembering just before he goes on that most of our troubles never happen.

S. Kleinberger, New York art dealer, when asked how much Col. Michael Friedsam had paid for the Ghirlandaio picture he bought recently, replied, "Only a little over a thousand dollars a square inch." This starts a useful precedent for performers and composers. They should charge by the note. Figure for yourself what that should bring for an opera like Göterdämmerung, a symphonic work like Sacre du Printemps, a performance of the Bach Chaconne, or a rendering of the Largo al Factotum aria from Barber of Seville.

"It's a wonder," chides G. C., "that you haven't made Willy tell Nilly that his favorite role is a bank roll." We did it long ago in this column.

Wait until the 100 per cent. patriots discover the hyphen in violin music.

A highly placed London gentleman who does not wish his name mentioned, sends the attached pleasantries:

An "exclusive" account of the christening of Princess Mary's baby, which is the front page feature of a London evening paper, says: "There was no music, and the child did not cry until the ceremony was over." Here's royalist sentiment for you!

Against the supposed musical proclivities of the English royal family, commented upon in the MUSICAL COURIER recently, the story is told in musical circles in London that when some years ago their Majesties were induced to visit a concert of the Royal Academy of Music, the program of which consisted partly of symphonies and other works in the sonata form, word was round by the court authorities shortly before the event that none of the proposed pieces was to last longer than ten minutes. Some exceedingly fast playing must have been the result.

On October 15, by the way, there is a "command" performance of the Proms at Queen's Hall. In consideration of this the Tchaikovsky Pathétique has been substituted for Berlioz's Fantastique. Draw your own conclusions. Anyhow, the Franco-English relations will not be affected by the change.

A subject which has been agitating feminine minds in London for a long time is whether "shingling" is going out. There are parties pro and con. The "pros" have adapted a well-known song to their purpose:

"Shingle, Belles, shingle, Belles,
Shingle all the day."

The other day we came across our rather mildewed copy of the score of Baron Franchetti's Germania (heard at the Metropolitan some years ago) and we remembered Henry T. Finck's description of it: "A poor opera by a rich man."

Out where they scorn light programs and desire only the best of the classics, that's where the West begins. This may surprise native New Yorkers but any touring artist or concert manager will tell you that it is so.

If little Archibald cannot play his scales correctly and has no musical ear, his parents shouldn't worry. He may become a great bricklayer some day, or a boss carpenter, or a politician, or a taxi owner, or even president of the Easyjaw Chewing Gum Company.

Honegger's Pacific 231, being played currently by the New York Symphony Orchestra, is a symphonic piece descriptive of a large locomotive drawing a heavy train. Elsewhere in these columns will be found the proper musical analysis of the score. Some of the listeners who surrounded us when we heard the work were a trifle irreverent, not to say ribald, in their comments. Frank Evening World Warren said, as one listener slipped into his seat just after Pacific 231 began: "He'll miss his train." Another neighbor observed: "Sounds like the Erie Railroad." Minna Neuer's reaction was the best of all. As the highly descriptive puffing, hissing, whistling and choo-choo came to an end she rubbed her eyes with her handkerchief and remarked: "I've got a cinder."

What we liked particularly in Pacific 231 was the loco-motif.

LEONARD LIEBLING.

NEITHER ABSOLUTISM NOR EXCLUSIONISM

To the Musical Courier.

In view of another editorial, October 16, 1924, openly against my work, containing too many inaccuracies for me to accept, may I again ask you to remove my name from your mailing list—as I consider such articles as demanding an apology. No personal statements, or those issued in connection with the three offices I hold at present, have contained anything but facts. As national chairman, American Opera Society of Chicago; national vice-chairman of music, League of American Pen Women; chairman of American music, Illinois Federation of Music Clubs, there is a responsibility which would hardly permit of sweeping statements not based upon fact. These articles against my work do harm to the cause and I consider them very discourteous to a colleague, as I am not only a musician, but on the editorial staff of *Ovaland*—besides being an American citizen with the liberty such citizenship implies. If stating that "opera companies incorporated in the U. S. A." (leaving the rest of the world to bring its own vernaculars, artists and music) "should employ our language or give prior rights to our music and artists" is one-sided, then the opera houses of Europe are following a like system, for they adhere to their own languages, and give preference to their own talent—or art could not exist—and art is history. Were the American operatic field an "unknown quantity," I would be doing some other work, and the moment I find my activities are no longer necessary, they will cease. In justice to me, this letter should appear in your columns—otherwise, I feel I have taken just offense at your articles, and prefer not to read your journal.

(Signed) ELEANOR EVEREST FREER.
Chicago, October 28, 1924.

Just what Mrs. Freer means by "inaccuracies" in our remarks (issue of October 16, page 31) we are at a loss to understand. That article contained no statements of any kind whatever except insofar as concerned our own belief in the matter of American opera and opera in English. We said we did not think it wise to make a clean sweep of existing operatic art as it exists in America—is that an "inaccuracy"?—that, even supposing we could replace the foreign repertory, artists, etc., we would still be stupid to do so, thus depriving ourselves of a part of the perfect whole—is that an "inaccuracy"?—that Mrs. Freer included some failures in her list of American operas, and that until she showed some discrimination she could hardly expect her propaganda to carry much weight—and we do not believe that that is an inaccuracy either. . . . When operas like *Fairyland* and *Mona* (Parker), *The Scarlet Letter* and *Cyrano* (Damrosch), *The Pipe of Desire* (Converse), *The Temple Dancer* (Hugo), *The Legend* (Breil), and so on, have had their chance before the public and have not won favor, is it an argument for American opera and the gifts of American opera composers to point to them? We cannot see it.

We have no doubt that there are American operas that will, when performed, win such success that it will put the American school of operatic composition firmly on its feet, and we strongly urge that our leading opera houses give their attention to the matter and honestly strive to find such works and give them a hearing. We were urging this long years before Mrs. Freer ever took a step in this direction. But, even were that happy day to come when America could stand on its operatic record and have its native repertory, we still, even then, would not feel that all foreign works should be left out of our repertory, or that they should all be given in English—which would mean, of course, that we would close the doors of our opera houses to all foreign artists unless they could sing English. . . . And on this point we may add, that it is Mrs. Freer who falls into inaccuracy, for in Europe, when a guest artist is invited to appear, they have the lovely picture of the entire cast, except the guest artist, singing one language while the guest artist sings another. Does Mrs. Freer really think that sort of bilingual art is superior to our American plan, which is to give French opera in French, Italian opera in Italian, German opera in German?

If we have urged opera in English it is because we have believed that it would appeal to a certain number of Americans from the dramatic side and thus enlarge our audience, but that does not mean absolutism nor exclusionism.

SURPRISING

It is no secret that the sixty-fifth annual Worcester Festival last month, though a notable success artistically, rolled up the largest deficit that any Worcester Festival ever produced in all the six and a half decades of its existence. What is the reason for this? There are several, but a principal one, without doubt, is the fact that Worcester has no suitable home for the festival. Mechanics Hall, where it is held, is dirty, ramshackle, out of date, uncomfortable and antiquated. With the striking example of its neighbor city, Springfield, which owns one of the finest municipal auditoriums in the country, so plainly before it, it is astonishing that a rich city like Worcester has not provided a home for this most venerable and important annual festival.

The Worcester County Musical Association is a very strong organization, and were it to make vigorous efforts, there is no doubt it could arouse sufficient community interest to bring about the erection of a suitable auditorium. It is surprising that Worcester, otherwise so modern and enterprising, lags behind in this respect.

MIRAGE

Starting off with the admission that we are not infallible (though making claim to a record degree of accuracy), we are moved to accuse colleagues on the daily papers with a decided lack of the powers of observation—or perhaps an over-accumulation of them. For instance, last week Deems Taylor evidently mistook for observation something that was in reality hallucination, for he wrote in the *World*: "In Carnegie Hall Mme. Gabrielle Leschetizky, the widow of the Viennese teacher, Theodor Leschetizky, gave a piano recital," while the Herald reporter said: "Owing to an attack of influenza Marie Gabrielle Leschetizky had to postpone her American debut scheduled for last night at Carnegie Hall." In this case the Herald man was a better observer than Brother Deems, for, as a matter of fact, the recital was postponed.

One afternoon last week George Morgan, the baritone, set his recital for the unusual hour of four o'clock. This is what the Times reporter observed: "By putting his Town Hall recital at four yesterday afternoon, George Morgan had his audience quietly seated and receptive at the advertised hour." But Alison Smith on the *World* saw the same things through very different glasses: "He was eagerly greeted by a large audience which, however, drifted down the aisles all through the concert as blandly as if the hour had not been fixed at four instead of three to prevent just that." Not having been there ourselves at the beginning we cannot hold the scales between these two observers though it is patent that one of them must be wrong.

And a day or so later Miss Smith wrote about "that gentle and popular print of the infant Mozart playing in the moonlight with the entire family sneaking down the stairs in various reverent and adoring attitudes." We haven't seen the "gentle and popular print" for some time, but if the entire family is depicted sneaking downstairs in it, we are a poor observer and a poorer rememberer than Miss Smith.

As we remarked as recently as last week, how can one expect the critics to hear things alike when they don't even observe a perfectly established fact with one and the same eye?

GOOSSENS

Eugene Goossens, the English conductor, is now in this country for the second consecutive season, directing concerts of the Rochester Philharmonic Orchestra, with the same success he has enjoyed abroad. And yet Mr. Goossens, who undoubtedly ranks first among contemporary British orchestra leaders, has not been invited to direct even a single orchestral concert in New York, although the enterprising International Guild of Composers will bring him here to lead a chamber music concert in December. The Philharmonic Orchestra will have two guest conductors this winter, Wilhelm Furtwängler and Igor Stravinsky; the New York Symphony will also have two, Bruno Walter and Vladimir Golschmann. This leaves only the State Symphony Orchestra, and Josef Stransky does not seem inclined to invite anybody to take his place for even one pair of concerts. It is not, of course, a first-class orchestra, but, doubtless, with a few rehearsals, Mr. Goossens would be able to give an excellent account of himself—and the orchestra. Mr. Stransky has had his full share of conducting in New York in the last dozen years. It would be a graceful act on his part to yield to Mr. Goossens for once and afford New York an opportunity to judge for itself a man whom the rest of the world has rated highly—and, doubtless, curiosity would attract a considerable sum of money to the box office. We offer the suggestion for what it is worth.

WHICH?

Last week a Boston Symphony audience listened to a little piece by Rimsky-Korsakoff that it had never heard before and liked it. The applause went on and on. Evidently there was a strong desire to hear it again. So Mr. Koussevitzky—against all Boston precedent—played it again. That was right. Last Thursday evening, as the last number on a program, Elly Ney gave a magnificent performance of the big Brahms concerto, a long and exacting work, with the Philharmonic Orchestra. She was recalled time after time, and well she deserved to be. Finally she sat down and played one of the Hungarian Dances. Was that right?

MUSIC WEEK CONTESTS THRIVING

One year ago last month, on October 24 to be exact, the New York Music Week Association inaugurated its program of music contests, and while music contests are not new to this country, the New York Music Week Association is the first organization to undertake a program city-wide in its scope. Another distinguishing feature of this work is the fact that these competitions are open to any resident of the city, not a professional musician, who can qualify as to age. Even the age limit is omitted in some cases, making possible the appearance on the same program of a five year old violinist and an aged tenor of eighty years, which really happened.

The social value to the community of such an intermingling of talents is at once apparent, particularly when it is taken into account that these contests are held in "the stronghold of democracy," the public school auditorium, in each of the forty-eight districts of the greater city, and that the candidates appear before audiences made up of the neighborhood residents, parents, relatives and friends of the contestants.

The cultural value of such competitions is perhaps their most outstanding feature, for through them the members of the community are drawn together by a common bond, because of their love for music, because the music is that of the masters, because the judges of the contests are musicians of outstanding merit and reputation, and because their criticisms are constructive and rendered in the spirit of fair play as was the case in the contests last season.

The New York Music Week Association deserves additional praise for keeping its competitions out of the realm of sport by basing its decisions on a certain standard of excellence to be attained and thereby eliminating the possibility of ill-feeling and petty jealousies that so frequently develop from competitions of individuals against each other. The association's program makes it possible for any contestant in the district or borough competition to win the bronze or silver medal if he or she has attained the per cent. required for performance. Only in the final contest is there but one award in each class, this going to the entry having the highest mark above a certain fixed per cent.

Last year's competitions had three thousand contestants, representative of every part of Greater New York. Many parochial school choruses from Manhattan and the Bronx participated. As a result the entire parochial school system of Brooklyn and Queens is to take part this season at the request of the Bishop of the Diocese. Many public school orchestras and choruses entered the contests last season, with the result that Mr. Gartlan, director of music for the public schools, has already placed in the hands of every supervisor of music of Greater New York the program for the coming season. Music School Settlements and other schools of music throughout the city entered their students last season and are already preparing to enter them again. Twenty-five different foreign-born groups were organized last season; sixteen of them took part in the Third Inter-racial Festival. These groups are now waiting for the coming year's program to be announced.

The usefulness of this movement, which is spreading over the entire country, cannot be overestimated. It deserves the support of the community and much credit is due the public spirited citizens who have helped, some of them being among the city's best known patrons of music. The movement is destined to become a real force for the development of "the art most representative of democracy," to quote the President of the United States.

STOKOWSKI SIGNS

Leopold Stokowski, although his contract with the Philadelphia Orchestra still has three years to run, last week signed a new seven-years' contract to follow the present one. In other words, Mr. Stokowski is definitely obligated to conduct in Philadelphia for another ten years. No doubt, had he wanted it, Mr. Stokowski might have had the next regular New York post that may chance to be open, but he is wisely content to bring his own orchestra over here, where it is acclaimed as the superior of any of the New York orchestras. Now that the Stokowski ghost is definitely laid as far as New York is concerned, hope will spring anew in the breasts of certain ambitious leaders who have long cast longing glances in this direction.

NOT SO BAD

Says Philip Hale: "Chamber music, which Edward MacDowell likened to cold veal, should certainly be heard when the hearer is at ease. Perhaps the Flonzaleys will allow smoking this season if the male auditors will promise not to spit on the floor or spray a neighbor across the aisle."



ON DISCOVERING CARUSO

By W. HENRI ZAY

PART I

There is a passage in my book, *The Practical Psychology of Voice and of Life*, on Caruso, which reads: "It is the fashion at present to discover Caruso; everybody's doing it; I myself have discovered Caruso"; and then there follows an explanation of how Caruso developed his voice from its earliest period, as it was when he first appeared in England and America, to the later period when he had gone through the difficult process of working out the development of his voice and art, to its final and matured state.

I finally said: "Best of all, Caruso has discovered himself, not only in his singing, but in his attitude towards life. He does not assume a pose to suit other people's ideas of what a great tenor should be; he is truly himself."

This was written and published when Caruso was alive and in his prime. It was read by him, and approved to me personally at the old Knickerbocker Hotel.

Other writers, also, have discovered Caruso. Their name is legion, and they have written endless reams of material upon the subject of "how he did it."

Caruso was always one of the most interesting of singers, and since his lamented death the interest has not in any way abated.

What was his method? It is a thousand pities that this could not have been answered while he was alive. Enormous interest would have been aroused and he himself could have given an authoritative opinion of any statement of his methods that appeared. Full discussion and analysis surely would have followed, and after that every singer and teacher would have himself only to blame if his knowledge was not up to the standard which would have been established.

The big question arises: how do they, the writers, know? How is any one to know? There isn't the slightest doubt that Caruso himself could not tell them. Why? For this reason: Caruso had an extraordinarily sensitive soul sense, which had all the qualities of a mystic. Through the constant use of his powerful breath control these qualities became highly developed, and in time affected his whole body; and, as any one who saw him off and on for twenty years could testify, the very look and expression of his face, and the very texture of his skin changed—all became finer and more spiritual.

His intuitive powers became highly developed; he was, in a way, mediumistic. He got the feeling of connecting himself up with universal powers, through feeling and willing, but he had not arrived at the stage of universal thinking, consequently he was not analytical, except for his own needs.

He had the knowledge of a performer, but not the analytical mind of an imparter. Perhaps if he had lived longer, he would have developed the analytical side, but it is rarely, if ever, done; they don't have time. I have never known of a great singer who could teach voice production as he did it. Why? Because when they sing they are inspired; when they think, they are not inspired. We want to know what they do when inspired; they can't tell us. What are we to do? How can we get knowledge from such a man? Ask him! No. Experience teaches us that we might just about as well ask a radio instrument how it works. If the great singers could have told us what they did, the thing would have been settled beyond all argument, years ago.

But though beset with difficulties, there is a way, and that is, for one who has an analytical mind, to train his body and soul forces to such a degree of sensitiveness, that they, like the radio instrument, may be tuned to register the feelings, impulses, vibrations, etc., of a major instrument like the man Caruso. Then the activities originated and liberated by a Caruso will register accurately, starting the same energies, creating the same impulses inside the educated listener, who has a mind that can analyze and describe what is happening to both.

He will then get a knowledge of this inspired action, better than Caruso could ever tell him; and, because of his analytical mind, and the power which he has of putting thoughts into illuminating words and phrases, he could explain to Caruso, what he, Caruso, was doing, better than it could be explained by Caruso himself. Others might, and have, lived with Caruso for years, and never get to know or understand the man as an artist and technician. Then they write books about his method of singing, and, in doing it, they absolutely ignore the inner history of the man as regards his artistic development; or, it would be more accurate to say, that the plain truth is, they do not know his inner history.

In the first place, no one who has not had the habit of breathing deeply and strongly, and of holding the breath until the spirit of it permeates his whole body, and extends out and beyond him, connecting up with universal space, will ever understand the feelings of one who does, and the attempt of the non-breather to describe the method, is bound to be superficial, because he knows only the results of it. He describes the effects best he can, because the cause is unknown to him. The result is no gain to the singing profession, as every one else knows the effects as well as he. They all might as well make a grand chorus with the critics, and join in the good old refrain, ". . . Yes, we have no Carusos," for that is about as far as they get.

How did Caruso sing? How shall we learn what he did? These things will be discussed in the next article.

Edwin Hughes' Recital

Edwin Hughes will give his first New York recital of the season in Aeolian Hall on Sunday evening, November 16. In addition to works by Beethoven and Chopin, Mr. Hughes will feature a number of compositions by American composers. Several of the numbers will be performed for the first time in New York.

Harold Henry Opens New York Studio

Harold Henry will make New York his headquarters this season. He has opened a studio at 66 East 54th Street, where he will receive a limited number of pupils. As is

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always his custom, Mr. Henry will arrange his concert engagements so as seldom to be away from town longer than a week at a time. Early in December he plays in the Gulf States, and in January will be heard in the Middle West.

DETROIT SYMPHONY ORCHESTRA ATTRACTS CAPACITY AUDIENCE

Appearance of Gabrilowitsch Causes Ovation—N. Y. Symphony Delights Crowded House—Elman, Farrar and Filkins Give Recitals

Detroit, Mich., October 25.—With the first subscription concert of the Detroit Symphony Orchestra given in Orchestra Hall the evening of October 16, the musical season may be considered officially opened.

As the audience filled the house to its capacity, curious glances were cast at the handsome drop curtain which hid the stage effectually. When the curtain arose, an entirely new setting for the orchestra was disclosed with indirect lighting giving a softened glow grateful to the eyes. A hearty burst of applause followed. The seating of the orchestra has been somewhat changed, but there have not been many changes in the personnel. Upon the appearance of Mr. Gabrilowitsch, the audience arose and greeted him standing, the welcome lasting an appreciable time.

The program opened with the gay Mendelssohn overture, *Ruy Blas*, followed by the Brahms second symphony in D major, op. 73. The last three movements were especially appealing, the woodwinds showing to good advantage in the third.

After the intermission the lovely Chausson tone poem, *Viviane*, provided a sharp contrast to the stormy Borodin Polovtsian Dances from *Prince Igor*, which closed the program. The barbaric splendor of these dances was fully brought out under the skilful direction of Mr. Gabrilowitsch, who was recalled several times at the close. The same program was repeated Friday evening.

NEW YORK SYMPHONY HEARD

The Philharmonic-Central Company offered its subscribers the New York Symphony Orchestra as one of its attractions this season. A fine house greeted Walter Damrosch and his admirable organization, the evening of October 23. The program opened with a rendition of the overture to *The Meistersingers*, Wagner, that was a delight, so clearly were the interwoven themes presented. The Beethoven fifth symphony in C minor followed and in this the strings sang entrancingly. Evensong by Schumann orchestrated by Saint-Saëns, was almost cloying in its sweetness, but the Turkish march of Mozart coming immediately after afforded a contrast. *L'Isle Joyeuse*, Debussy, orchestrated by Molinari, was the next number.

Mr. Damrosch announced that there had been many requests for more Wagner and said that the orchestra would play the prize song or the prelude to *Lohengrin*. The audience requested the prelude and evidenced great satisfaction at its close. The program ended with *Finlandia*, by Sibelius, a brilliant conclusion.

Mr. Gabrilowitsch and Mr. Kolar occupied one of the boxes and led in the applause.

ORGAN RECITAL BY FILKINS

On the afternoon of October 19, Guy C. Filkins gave his first organ recital since his return from abroad. It was given at the Central Methodist Church where Mr. Filkins is organist. His program included allegro maestoso from the sonata in D minor, by West; Serenade, Widor; Festal Postlude, Schminke; Cathedral Shadows, Mason; Cradle Song (*Caprice Viennois*), Kreisler; Fountain Reverie, Fletcher, and Rhapsody, Silver. He was assisted by Isobel Hunt Fuller, first soprano of the choir. She sang Schu-

I SEE THAT—

Leopold Stokowski is definitely obligated to conduct the Philadelphia Orchestra for another ten years.

Arno Segall, violinist, is said to have made a sensational debut in London.

Milan Lusk has been decorated by the Czech-Slovak Red Cross.

John Charles Thomas has been engaged for the Brussels Opera Company from August, 1925, to July 1, 1926.

May Peterson sang eleven encores at her recital in Watertown, Wis.

Phradie Wells is now under the management of Annie Friedberg.

Frederick Gunster, tenor, will sing at the Biltmore Friday Morning Musicals on November 21.

Edoardo Ferrari-Fontana has opened a vocal studio in New York.

Hail and Farewell is the name of a new song by H. O. Osgood.

Over 8,000 people attended Frieda Hempel's London recital.

The San Carlo Opera Company gave five performances in Memphis in three days.

Iseo Ilari, a Soder-Hueck artist, is on tour abroad.

The New York State contest for young artists will be held in New York during the latter half of February.

The American Institute of Operatic Art will be opened at Stony Point-on-the-Hudson next May.

The Rubinstein Club of Washington offers \$100 for a women's choral presentation by an American author.

The Master School of Musical Arts in California will begin activities in San Francisco, May 1.

Anna Case, Sophie Braslau and Eddy Brown will open the Biltmore Friday Morning Musicals on November 7.

Alessandro Bonci has arranged to devote most of his time to teaching in New York.

Charles M. Courboin believes that organs in the United States and Canada are the most advanced in the world. Six Tuesday Morning Musicales will be given this season at the Ritz Carlton Hotel.

Alice Gentle will tour for seven weeks as guest artist with the San Carlo Opera Company.

Alberto Jonas will be the principal speaker at the piano conference of the Music Teachers' National Association in St. Louis, December 29-31.

bert's Ave Maria and How Beautiful Upon the Mountains, by Harker.

FARRAR GIVES CARMEN

On the evening of October 10, at Orchestra Hall, Geraldine Farrar and a company of excellent singers gave her own version of Bizet's *Carmen*.

ELMAN IN RECITAL

Recently Mischa Elman, favorite violinist, gave a recital at Orchestra Hall. There was a fine house and an excellent program lengthened by the usual encores. J. M. S.

George Liebling to Be Busy Here

Since his arrival in this country last week, George Liebling, pianist and composer, has found himself busy every moment, arranging for the concerts and lectures he is to give here during the several months of his stay. Already he has had to amplify his plans which originally included chiefly a social and study visit to America with a view to an extended concert tour in this country next year.

However, Mr. Liebling is so delighted with what he has seen and heard even during the first few days after his arrival, and has been received so hospitably by everyone he has met, that he feels he should play more frequently than he had intended.

He is arranging for recitals in New York and Chicago, and has accepted engagements to appear at the Metropolitan Opera House concert on Sunday, November 23, and at the new series of morning musicales at the Plaza Hotel and the Ritz-Carlton Hotel, in December. Meanwhile Mr. Liebling's itinerary will take him to the West for short stays in some of the larger cities.

He has a portfolio of new compositions which are being negotiated for by American publishers. His most recent works are a grand opera and a Mass for soloists, chorus, and orchestra, and interesting developments in connection with those two manuscripts may be looked for in the near future.

Mr. Liebling will play the Knafe piano while in this country. He is under the management of M. H. Hanson, 437 Fifth Avenue, New York.

Courboin Plays at Wanamaker Auditorium

Charles M. Courboin, formerly organist of Antwerp Cathedral, interrupted his transcontinental tour of organ recitals to appear at the Wanamaker Auditorium, October 18, assisted by The All-Artists Ensemble (wind instruments).

This organist's reputation is such that the place was crowded to hear a program which contained names from Bach to Widor. It is hard to say anything new of Mr. Courboin; one has but to read press notices from metropolitan and prominent cities of the United States to see such phrases as "Courboin's genius," "superbly executed performance," "thrilling tonal effect," "undying admiration," "dazzling technic," "enthusiastic manifestations of delight," etc. His playing, October 18, of the long and difficult *Pasacaglia* (Bach) was vividly impressive; deliberate tempo, increasing the effect, was in his playing of the Sketch in D flat (Schumann), and there was splendid dramatic climax in the Chorale in A minor (Franck). The All-Artists Ensemble played arrangements made by Edgar Carver, conductor, including works by Mozart, Grieg, Dvorak, and Jarnefelt, and united with organist Courboin in the adagio and allegro, fifth symphony (Widor), in which there was very unusual effect, suggesting the possible combination of full orchestra with this concert-organ at some future date.

Marguerite D'Alvarez Arrives Today

Marguerite D'Alvarez is scheduled to arrive in New York today, November 6, on the *Mauretania*. Owing to an out-of-town recital on November 13, her New York recital, which was scheduled for November 14, has been postponed until January.

Ernest Schelling has been represented in almost every field of composition except grand opera.

Eugene Goossens, the English conductor, is now in this country for the second season.

Lester Donahue, American pianist, returned unexpectedly from Europe about two weeks ago.

Addison F. Andrews, of the Choir Bureau of that name, is dead.

Irene Williams sang in *Cosi Fan Tutte* over two hundred times last season.

Lazar S. Samoiloff has announced the faculty of the Master School of Music in California.

Marguerite Potter is booked for a series of lecture recitals. Nevada Van der Veer's managers have booked her for six engagements in *The Messiah* at Christmas time.

Josef Hofmann's daughter will make her debut this season. Hans Schneider is giving a series of lectures on all the Wagnerian dramas.

Walter Scott, pianist, is a new addition to the faculty of the Cleveland Institute of Music.

The League of Composers will present Manuel de Falla's *El Retablo* this season.

The Incarnation is the name of a new Christmas cantata by George B. Nevin.

John Openshaw travelled 42,000 miles around the world in seven months.

Eleanor Spencer recently played for Prince Hendrik of the Netherlands.

Ethel Leginska continues to win praise as a conductor.

Three of Estelle Liebling's pupils were engaged for the Maine Music Festival.

The Philadelphia Civic Opera season opens tonight with a performance of *La Bohème*.

The La Forge-Berumen Noonday Musicales at Aeolian Hall were resumed last Friday.

H. Henri Zay is writing a series of articles for the *MUSICAL COURIER* entitled *On Discovering Caruso*.

Louis Bailly lost his suit against the Flonzaley Quartet.

The Quarterly Review Devoted to the Art of the Dance is the name of a new magazine edited by Ted Shawn.

Harold Henry will make New York his headquarters this season.

A cable from Vienna states that Richard Strauss has resigned from the Vienna Opera.

May 3, 1925, has been selected as the opening day for the National Music Week next year.

Gabriel Faure, French composer, is dead at the age of seventy-nine.

G. N.

ACROSS THE COUNTRY

Athens, Ala., October 29.—On October 6 a faculty recital took place at the Athens College. Those taking part were S. T. Rollo, pianist; Tom B. Lambeth, reader; Geradine Tyree, violinist, and Clara C. Nolen, soprano. On October 20 a recital was given at First M. E. Church, South, by Prof. Church, organist, Mrs. Nolen, and Mrs. Rollo. The fourth recital of the faculty from Athens College occurred on October 26. E.

Athens, Ga., October 27.—Louise Rostand, contralto, gave her annual recital in Seney-Stovall Chapel, Lucy Cobb Institute, on the evening of October 21, to a large audience. Miss Rostand delivered her varied program in a charming and artistic manner. Her interpretations were intelligent and she made a strong appeal to her audience. Hugh Hodgson's accompaniments were sympathetic.

The musical faculty of the Lucy Cobb Institute for the coming year are Harriet May Crenshaw, head of the piano department; Mrs. James Anderson, teacher of piano; Louise Rostand, teacher of voice; Gretchen Gallagher Morris, teacher of violin.

The Leschetizky Club held its first meeting of the season in Miss Crenshaw's studio in the Lucy Cobb Institute, October 14. The following officers were elected: Kathryn Hanmer, president; Dorothy Key, vice-president; Frances Forbes, recording secretary; Frances Crane, corresponding secretary; Harriet May Crenshaw, counsellor and treasurer. The club will join the State Federation of Music Clubs and continue the course of study mapped out by the Federation.

Recently two splendid pipe organs have been installed in Athens, one at the First Baptist Church with Hugh Hodgson as organist, and the other at the First Methodist Church where Katie Jester Griffith is organist. Both churches gave interesting musical services.

H. M. C.

Baltimore, Md. (See letter on another page.)**Boston, Mass.** (See letter on another page.)

Bridgeport, Conn., October 20.—Judging from the plans made by the musical organizations of this city, Bridgeport will be given some musical treats this coming winter. Nearly all the clubs have started and, considering the announcements their programs will not only be numerous but of a high order. The program of the Wednesday Afternoon Club includes artists such as Harold Bauer, Queenie Mario and William Gustafson, and negotiations are yet to be made for another artist to be announced later. The Beethoven Trio of Bridgeport, composed of Rhey Garrison, pianist; Carl Larsen, violinist, and John Patuzzi, is to give a program assisted by Esther Berg, soprano. There are several concerts given at the Stratfield by club members. The program committee has spared no effort to make this year's course the best yet.

The Musical Research Club, organized last year to pursue the course of study recommended by the National Federation, has started its second season. The first three lessons

given so far were on the harmonic basis of music. It usually takes three meetings or more to do an average chapter thoroughly as there are interesting discussions among the members which prolong the lessons. Dorothy Stevenson, a recent graduate of Yale Music School, conducted these lessons on harmony and she handled the difficult subject in an interesting manner. Each member was furnished with a portable keyboard so that illustrations could be clearly followed. Miss Stevenson's talks not only refreshed the memory of those who had already studied the subject but gave a good working knowledge to those who had no previous training. At the meeting on October 13, Florence Ballou, pianist, offered a delightful program, preceding it with a talk on the composer. She played two numbers by Cyril Scott, Pierrot and Lotus Land, which were enjoyed to such an extent that the members insisted upon an encore, and Miss Ballou graciously responded with Grainger's Over the Hills.

The first of a series of concerts by the Musical Research Club was given on October 6 at the Stratfield. It consisted of Avis Fuliehan, Syrian pianist; Alice Hatch, soprano, and Lucile Rice, dancer, assisted by the Duo-Art piano. The artists were of such high order that the program was most enjoyable. Miss Rice, a pupil of Ruth St. Denis, danced a waltz of Brahms, the Song of India by Rimsky-Korsakoff, and an Arabian dance composed by Mr. Fuliehan. The audience was so charmed by her interpretations she had to repeat them all. Miss Hatch came as an eleventh hour substitute for Jessie Hatch Symonds, violinist, and appealed to the audience with her delightful personality and voice. She was accompanied by the Duo-Art piano and had to respond with several encores. Avis Fuliehan played a group of Chopin numbers in which he revealed a smooth and delicate technic and his interpretations showed true understanding of his art. But the numbers which created a sensation were a modern composition, Cyprian Night, by Pappas, which he played with delightful colorings, and two of his own compositions. There was a large audience and the club realized a goodly sum.

The Bridgeport Symphony Orchestra, conducted by August Berger, is preparing for the first fall concert. The orchestra is now composed of fifty-five men and, although a comparatively new organization, has aroused much interest in musical circles in this vicinity.

Rudolph Steinert plans to give a series of concerts as he has always done. The artists include Roland Hayes, Rosa Ponselle, Alma Gluck and a joint recital of Julia Culp and Percy Grainger.

The fall concert of the Bridgeport Oratorio Society will be given on December 2. The chorus consists of 275 voices. Announcement has been made that at the spring concert Aida will be presented with the chorus, assisted by a grand opera chorus.

H. R. A.

Chicago, Ill. (See letter on another page.)**Cincinnati, Ohio.** (See letter on another page.)**Memphis, Tenn.** (See letter on another page.)

Montevallo, Ala., October 27.—The season of faculty concerts, so much enjoyed by the members of the college and people of the town, opened October 18 with a joint recital by Rebecca D. Stoy, contralto, and Polly Gibbs,

pianist. Miss Stoy is a graduate and post-graduate of the New England Conservatory of Music, and is head of the voice department at Alabama College. Her voice is full and rich in quality and she sings with ease and excellent interpretation. On the program were two groups of songs which were well selected and varied in style. Miss Gibbs, who is a graduate from Henderson-Brown College and from Northwestern University School of Music, gave a group of solos in addition to playing the accompaniments for Miss Stoy. It was a pleasure to hear accompaniments so well played. Miss Gibbs' solos were fine. The delicacy of the Barcarolle by Leschetizky was delightful, and the Liszt Ricordanza was brilliant, showing to advantage the ability in execution which Miss Gibbs has attained. The college is fortunate in having secured the services of two such splendid teachers, and those who attended the concert will look forward with pleasure to more recitals from them. D.

Pasadena, Cal., October 20.—Mr. and Mrs. Hallett Gilberte, who have come here from Maine, recently gave a house-warming and muscale, having as guests of honor Mr. and Mrs. Yeatman Griffith and Gabriel Ravenelle of New York.

Providence, R. I., October 16.—The Chopin Club, of which Mrs. Edgar J. Lownes is president, opened its season this afternoon with a musicale in the ballroom of the Providence-Biltmore Hotel. Paul Shirley of Boston gave three numbers on the viola d'amore which were rendered with skill. He also gave a brief talk about the instrument which is a cross between a viola and violin and is seldom heard now although it was in much favor between the thirteenth and eighteenth centuries. Geneva Jefferds Chapman, soprano, of this city, sang Handel's Where'er You Walk and Vissi d'Arte from Tosca, for her first group, her later number being songs by Hyde, Ronald and Terry. Mrs. Chapman sang with sincerity and beauty of tone and her lovely voice and style aroused enthusiasm. Reginald Boardman, accompanist for Mr. Shirley, and Rita Braut, accompanist for Mrs. Chapman, gave excellent support to the artists.

Harry Hughes, baritone of this city, gave his first recital at the Providence Plantations Club this evening before a good sized audience, his accompanist being Beatrice Warden Roberts. Mr. Hughes possesses a voice of smoothness and rich quality which he used with musical understanding. His diction was splendid and to each song he gave good interpretation.

On the afternoon of October 12, the Verdandi Male Chorus, under the direction of Oscar Ekeberg, gave a concert in Elks' Auditorium for the benefit of the Swedish National Sanatorium for Tuberculosis at Denver, Colo. The soloist was Knut Ohrstrom, tenor, from the Royal Opera, Stockholm, Sweden. Edith Gyllenberg, of this city, being the accompanist. Mr. Ohrstrom was favorably received, his full voice being heard to advantage in both operatic selections and folk songs. He added several extra numbers. The chorus sang with telling effect and gave several encores.

G. F. H.

San Francisco, Cal. (See Music on the Pacific Slope.)
Seattle, Wash. (See Music on the Pacific Slope.)

GEORGE MORGAN

Baritone

"Eagerly greeted by large audience."
—New York World.

At Town Hall, October 28, 1924

PRESS COMMENTS:

Mr. Morgan sang with taste and intelligence showing himself able to effect deep moods and expression.—New York Herald Tribune.

His fine, robust voice was revealed in German, French, Italian and English songs. He possesses quality and style and the knowledge that comes with sincere study and cultivation.—New York American.

He has an extraordinarily sensitive appreciation of the moods of his songs and the breadth of tone and authority to express it. And, above all the languors of these moods, his voice held the emotional certainty which brings out their true significance. He was eagerly greeted by a large audience.—New York World.

In the first Brahms song he displayed true musical dignity. Real dignity. In the last number of the group he touched the—shall I say—second theme, or second mood, with tones that were of very beautiful quality. The

third song in this group had to be repeated and it was here, particularly, that this singer showed unmistakably vocal surety.—Theodore Stearns in, the New York Telegraph.

Mr. Morgan in a flexible and cultivated baritone sang songs which elicited warm applause and encores.—New York Times.

His diction, the manner in which he pays respect to the words, as well as the music of a song, is a distinct pleasure. His voice is light, fluent, and yet possessed of dramatic quality and true emotional feeling.—New York Evening Bulletin.

He was effective in his French lyrics, singing with grace, tender accent and good diction. His breath control and portamento were admirable.—New York Sun.



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WHERE THEY ARE TO BE
From November 6 to November 20

ALEXANDER, CAROLINE: Boston, Mass., Nov. 15.
ARDEN, CECIL: Chickasha, Okla., Nov. 6.
Shawnee, Okla., Nov. 7.
Tallahassee, Fla., Nov. 13.
High Point, N. C., Nov. 17.
Abington, Va., Nov. 18.
Erie, Pa., Nov. 20.
BRETON, RUTH: Boston, Mass., Nov. 6.
BUHLIG, RICHARD: Munich, Germany, Nov. 7.
London, Eng., Nov. 17.
CARRERAS, MARIE: Kewa Park, N. Y., Nov. 8.
CHOMET, RENE: Burlingame, Calif., Nov. 6.
COXE, CALVIN: Roseville, N. J., Nov. 17.
DADMUN, ROYAL: St. Louis, Mo., Nov. 13.
Wheeling, W. Va., Nov. 17.
DAL MONTE, TOTI: Chicago, Ill., Nov. 10.
D'ALVAREZ, MARGUERITE: Bayonne, N. J., Nov. 11.
Providence, R. I., Nov. 18.
Rochester, N. Y., Nov. 20.
DAVID, ANNIE LOUISE: Oakland, Calif., Nov. 12.
DAVIES, REUBEN: Tyler, Tex., Nov. 7.
Central Bluffts, Ia., Nov. 17.
DE GOCORZA, AMILIO: Rochester, N. Y., Nov. 20.
DENISHAWN DANCERS: Jackson, Miss., Nov. 6.
Grand Rapids, Mich., Nov. 8.
Aurora, Ill., Nov. 10.
Manitowoc, Wisc., Nov. 11.
Chicago, Ill., Nov. 12.
Racine, Wisc., Nov. 13.
Sheboygan, Wisc., Nov. 14.
Milwaukee, Wisc., Nov. 15.
Winnipeg, Can., Nov. 17, 18.
Grand Forks, N. D., Nov. 19.
Fargo, N. D., Nov. 20.
DE PACHMANN: Greensboro, N. C., Nov. 12.
Athens, Ga., Nov. 13.
Nashville, Tenn., Nov. 17.
Chattanooga, Tenn., Nov. 18.
Knoxville, Tenn., Nov. 20.
DE RESZE SINGERS: Albany, N. Y., Nov. 7.
DIAZ, RAFAEL: Selma, Ala., Nov. 12.
Natchez, Miss., Nov. 14.
San Antonio, Tex., Nov. 16.
Ft. Worth, Tex., Nov. 20.
DILLING, MILDRED: Milwaukee, Wis., Nov. 6.
Brooklyn, N. Y., Nov. 10.
Yonkers, N. Y., Nov. 11.
Albany, N. Y., Nov. 13.
Middlebury, Vt., Nov. 14.
Boston, Mass., Nov. 16.
Wheeler, Vt., Nov. 17.
Lowell, Mass., Nov. 18.
Mobile, Ala., Nov. 20.
DUX, CLAIRE: Berkeley, Calif., Nov. 6.
Piedmont, Cal., Nov. 7.
Des Moines, Ia., Nov. 11.
ELLERMAN, AMY: Brooklyn, N. Y., Nov. 17.
ELSHUCO TRIO: Rochester, N. Y., Nov. 7.
FARNAM, LYNNWOOD: Detroit, Mich., Nov. 6.
Utica, N. Y., Nov. 7.
GERHARDT, ELENA: Omaha, Neb., Nov. 13.
Joplin, Mo., Nov. 17.
St. Louis, Mo., Nov. 20.
GIANNINI, DUSOLINA: Cincinnati, O., Nov. 6-8.
Montgomery, Ala., Nov. 10.
New Orleans, La., Nov. 12.
Utica, N. Y., Nov. 19.
Poughkeepsie, N. Y., Nov. 20.
GRAINGER, PERCY: San Francisco, Cal., Nov. 10.
San Jose, Cal., Nov. 12.
Freano, Cal., Nov. 13.
Bakersfield, Cal., Nov. 14.
San Diego, Cal., Nov. 15.
Claremont, Cal., Nov. 17.
Los Angeles, Cal., Nov. 18.
Pasadena, Cal., Nov. 19.
GUINSTER, FREDERICK: Tallahassee, Fla., Nov. 13.
GUTMAN, ELIZABETH: Philadelphia, Pa., Nov. 12.
HAGAR, EMILY STOKES: Philadelphia, Pa., Nov. 6.
Media, Pa., Nov. 7.
Quebec, Can., Nov. 10.
HEIFETZ, JASCHA: New Haven, Conn., Nov. 7.
Baltimore, Md., Nov. 10.
Rochester, N. Y., Nov. 13.
Paterson, N. J., Nov. 17.
Philadelphia, Pa., Nov. 18.
HEMPEL, FRIEDA: Belfast, Ireland, Nov. 6.
Dublin, Ireland, Nov. 8.
Leicester, Eng., Nov. 10.
Nottingham, Eng., Nov. 11.
Sheffield, Eng., Nov. 13.
Manchester, Eng., Nov. 15.
London, Eng., Nov. 16.
Newcastle, Eng., Nov. 19.
HESS, MYRA: Antwerp, Holland, Nov. 14.
Liverpool, Eng., Nov. 18.

Ross David Studios Artist in Recital

Priscilla Baynes, soprano of the Ross David Studios in New York, was enthusiastically received in recital at the Lawrence, L. I., residence of H. Hobart Porter on the evening of October 17. She was heard in three groups of numbers and the audience liked her so well that she gave several encores. The young singer was praised highly for her voice, diction and manner. Miss Baynes was assisted by Fay E. Bricken, violinist, who was heard in solos as well as in By the Waters of Minnetonka with Miss Baynes. Mrs. Ross David furnished sympathetic accompaniments for the soprano and Carl E. Bricken was at the piano for the violinist.

A New Violin Sensation

Daniel Mayer, manager of musical attractions, has received a radiogram from his London office telling of the sensation made by Arno Segall at his debut in Queen's Hall on Friday evening, October 24. The English papers were unanimous in their admiration, the London Daily Telegraph writing: "Segall's reading of the Glazounoff concerto and

Handel sonata took us back to the age of the great classical players." The London Morning Post called the young violinist "new and decidedly welcome violinist with technic of astonishing perfection and power." A second London appearance was immediately arranged for November 17. Mr. Mayer will bring his new fiddler to New York for an American debut on January 14.

MINNEAPOLIS HEARS PLANS OF MacPHAIL SCHOOL OF MUSIC

Hamlin Hunt Opens Season With Annual Recitals

Minneapolis, Minn., October 20.—The new musical season has come to life, the opening gun, as is his established custom, having been fired by Hamlin Hunt with his annual series of three organ recitals at Plymouth Presbyterian church. The recitals took place on the evenings of October 6, 13 and 20, and were given to crowded houses. Mr. Hunt's unfailing good taste, scholarship and finished technic were at all times in evidence.

MacPhail School of Music

All the different conservatories, schools of music, and private studios have set sail for the coming year with interesting announcements, the MacPhail school of music being most promising. William MacPhail, president of the school, has given out the following statement:

"The present bids fair to outstrip any previous season at the MacPhail School of Music in number of students enrolled. Last year there were 5,100 registrations in September compared to over 5,600 for this year. This increase has been due largely to the new teachers secured for the faculty, most notable among these being Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra; Marie Louise Bailey Apfelbeck, internationally known pianist; James Bliss, well known teacher and composer, and Frederick Southwick, New York baritone, who has been engaged as guest teacher for a year. Another reason for the larger enrollment lies in the increased interest in the progressive series of piano lessons which is taught by many of the piano teachers of the school. The normal classes, under the direction of Gustav Schoettle, national instructor for the Art Publication Society, have almost doubled their last year's registrations. The Orchestral Art Society, an orchestra of seventy members maintained for the benefit of students under the direction of William MacPhail, will give three concerts during the winter season, playing a complete symphony on each program. The Choral Art Society, under Stanley R. Avery, holds rehearsals weekly and will be heard in several concerts before the holidays. The Verbrugghen String Quartet has been engaged for a series of four chamber music evenings to be given in the auditorium of the school. E. Robert Schmitz, eminent French pianist,



Photo from a drawing by Allen St. John
JACQUES GORDON,
who presented for the first time in America Respighi's Concerto Gregoriano, as soloist with the Chicago Symphony Orchestra on October 31 and November 1.

has been secured as guest teacher for a period of three weeks commencing November 3. Franz Proschowsky, the widely known vocal authority, will again hold master classes in Minneapolis during the summer session. Plans are now being perfected to give a public performance of Faust with soloists and orchestra. The MacPhail School occupies its own building which is one of the largest in America devoted to the study of music and dramatic art."

G. S.

Cecile de Horvath's November Dates

The engagements which Cecile de Horvath, pianist, is to fill during November are as follows: November 10, Bowling Green, Ky.; 12, St. Louis, Mo.; 14, Hays, Kans.; 18, Pueblo, Col., in joint recital with Sophie Braslau; 20, Denver, Col. In joint recital with Sophie Braslau; 22, Gunnison, Col. From Colorado Mme. de Horvath goes out to the Pacific Coast.

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"THE OPEN DOOR TO A CAREER"

The American Institute of Operatic Art.—What It Is and What It Will Do

By Havrah Hubbard

[At the request of the MUSICAL COURIER, Havrah Hubbard, well known lecturer, writer and music critic, has prepared the following statement of the aims and purposes of the American Institute of Operatic Art. This is the first time these have been set forth at length in a musical periodical.—The Editor.]

The articles written about music's needs in America would make many a mighty tome. Our lack, as a nation, of a distinctively individual musical utterance, our non-appreciation of native talent, both creative and interpretative, our idolization of all that is foreign, our failure to provide opportunities for our own musicians—these themes have been talked and written about for years and to endless lengths. But talking and writing have been about all that most of us have done in the matter. We have cried out against the wrongness and injustice of the conditions, but we have done little else. And crying out has helped us precious little.

Is it reason for marvel, then, that rejoicing should follow the announcement of a concrete, detailed and workable plan

which looks to the actual remedying of these much discussed conditions?

Listen to this pronouncement and see if it does not hold promise of the coming of the dawn—the dawn so long awaited!

"The American Institute of Operatic Art is a national institution. It belongs to no one community; it belongs to the United States. It is not a school; it is a laboratory. Where the conservatory, the music school and the private studio leave off, it begins. It is an outlet—an open door to a career provided for the skilled talent, which these educational forces produce."

Is there not therein a note different from any hitherto heard? "An outlet—an open door to a career." This is what thus far has been wanting. Of educational forces in music there long has been no lack in these United States of ours. The ablest teachers in the whole tonal world are now largely resident in America. Our best native musicians are peers as pedagogues to those found in any land, and on account of chaotic conditions in Europe, there have been added to them countless eminent teachers from abroad. The music student, no matter what his demands may be, can find nowhere today masters superior to those available right here at home. More schools and more teachers we do not need. But "an outlet—an open door to a career!" That is another story!

possessing the combined qualities that are essential for success, but to the fact that they find every way that leads to the "career" blocked and barred.

"An outlet—an open door to a career!"

If this can be supplied, then the result can but be vastly other than it is at present. The chance for making a career will be at hand and one of the great economic wastes of the day will be lessened and stopped. For there is no greater economic waste than the wastage of skilled human abilities and the disappointed embittering of aspiring human souls.

And what is the American Institute of Operatic Art?

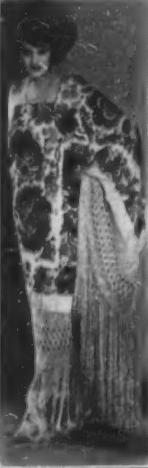
Its announcement brings the gladdening assurance that it is not to be "another school." It is to be a laboratory—a place wherein the annual output of all the conservatories, all the music schools, all the private studios of the country may find a chance to be utilized, and the gifts and abilities of young American talent brought to use and profit in the world.

There will be no teachers at the American Institute. There will be no giving of individual lessons. There will be directors who will mould and shape the trained material that is accepted there, but only material that is already trained and ready for effective using will find acceptance. Material that is deficient in any particular will have to go elsewhere to secure the further schooling needed to make good that deficiency.

Stony Point-on-the-Hudson has been chosen for this new institution which is to make America's wealth of talent serviceable to America, and which is therefore planned for the benefit of no one place or one community, but for the use of every city and town in the United States. Situated some thirty miles north of New York City, in the lovely west-shore highlands of the Hudson, Stony Point, with its historic association as one of the important battle-fields of the Revolution, seems peculiarly suited for the home of such an American Institute of Operatic Art. Near enough to the metropolis to make available all the advantages of the great city, it still is far enough away among its trees and hills to afford an ideal quiet for the shaping and perfecting of artistic work.

On a tract of forty-five acres, the buildings for this great institution are now in process of erection. They include every kind of structure needed for the complete producing of opera—an opera house, a library, scenic and decorative art studios, rehearsal halls, costume and property shops, dormitories and cottages, central dining rooms and kitchen, and administrative offices. The opera house now in process of construction will contain the largest and most completely equipped stage in the country and will possess the unique feature of being built with two prosceniums, one opening into a rehearsal auditorium seating 500 and the other upon a natural amphitheater with places for 15,000 people.

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 We admired the excellent training and beautiful timbre of her voice in an All-Spanish program.—*Gaceta de Cataluna, Barcelona.*

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LAYING OF THE CORNERSTONE

of the American Institute of Operatic Art at Stony Point on the Hudson, New York, July 16, 1924. Senator King, of Utah, with the trowel. At the right of the stone stands Nanette Guilford, of the Metropolitan Opera Company, who sang *The Star Spangled Banner* at the exercises, and next to her Max Rabinoff, originator of the project.

It has been estimated that our expenditure for higher musical education in this country amounts to \$100,000,000 a year. The exact amount does not matter. Certain it is that we spend millions—many of them. These millions secure for us the best instructors obtainable. The young talent that comes under the hands of these instructors is as excellent, as inherently gifted, as is to be had anywhere. Money, time, energy, enthusiasm are devoted to the unfolding and training of this talent. Ultimately high capability is attained; the talent is now prepared and ready. And then, what? Diplomas, certificates of honorable mention, medals, graduation appearances, yes, but then what? The conservatory, the music school, the private studio has done its utmost, but what of the skilled musical material itself that has been produced? "Make a career?" Yes, but how and where? Thousands of graduated and "finished" music students are sent hopefully forth every June, and told to "make a career." How many of them are able to make even a living? Vast numbers of them fail and fail dismally, and their failure is due frequently not so much to their not

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"Respects such trifling matters as style and singing on the key, is an intelligent and capable musician."—*Tribune*, Chicago, Ill.

"A big, full round, sweet tone, ample breadth and a full understanding of the technical effects and possibilities, made her numbers especially interesting. She sings dramatically, when it is desirable, and will make a great name for herself."—*Times-Union*, Jacksonville, Fla.

"Those present realized the beauty of her voice, its velvety smoothness and sweet tones. She brings to her audience the appeal of youth in her voice, a most engaging presence and a charm of manner quite irresistible."—Warren, Pa.

Oratorio—Festivals—Recitals

New York Recital, Aeolian Hall, February 16, 1925

Mgr. ANTONIA SAWYER, Inc.

Aeolian Hall, N. Y. C.

ment have been in operation for over a year. There are now complete and stored in the building entire productions for four operas which the American Institute itself will use. Two recent scenic productions for the Metropolitan Opera House, New York, have also been painted therein.

BUILDINGS READY NEXT SPRING

Sites for the other structures have been determined and work is already begun on the foundations for certain of them. It is expected that all buildings, with the possible exception of the library, will be ready for use by May, 1925. At that time the directing experts, together with their assistants, will be assembled. This directing staff will be made up of American and foreign men and women who are recognized as authorities in their particular lines of work in opera and its allied arts. The assistants will in every instance be Americans—Americans whose abilities qualify them for such positions, and whom the experience thus acquired will fit for leadership in subsequent seasons.

As opera material to be directed and shaped by these experts, there will be assembled (1) American singers, instrumentalists and dancers who have had experience in grand opera in this country or in Europe, and (2) young singers, instrumentalists and dancers from the conservatories, music schools and private studios of the United States, who are qualified to fill a place in the opera company, but who have not had as yet actual professional experience on the stage.

The presence of the professionals will assure avoidance of all that is immature or amateurish in the performances, and at the same time will furnish a nucleus of experienced workers in every department—singers, ballet and orchestra—with which the beginners can be associated and rapidly assimilated. By this process, it is confidently believed, grand opera productions of ideal ensemble quality and of uncommonly high musical and artistic worth and finish can be secured. Every singer, instrumentalist and dancer, professional as well as beginner, will be subjected to thorough testing and trying out by the experts in charge of the various departments of the Institute. Only those reaching the high standard set for the performances will be accepted and engaged.

HOW THE TALENT WILL BE RECRUITED

The beginning talent will be secured as follows: Conservatories, music schools and private studios will be at liberty to send on May 1 of each year one or more singers, instrumentalists, or dancers, who are considered by them as possessing outstanding talent for an operatic career and are judged adequately schooled and trained for the work. Arriving at Stony Point, these applicants will be given every favoring opportunity to prove their worth. Throughout an entire month, if need be, they will be kept under surveillance by the experts of the Institute. Every factor in their qualifications for the work to be done will be considered and judged—personality, appearance, bearing, temperament, as well as their ability to sing, play or dance. They will be judged with absolute impartiality. No bias through outside influence of any kind will enter into the estimating. Talent and talent alone will be considered.

The applicants found qualified for grand opera will be enrolled as members of the company and contracts at full professional rates given them for the season. They will be assigned to such places as their gifts, their training and their experience entitle them. To those sufficiently qualified, principal parts will be entrusted; to those less fully equipped, secondary and minor roles will be assigned but with the privilege of understudying the more important roles above them. Others found lacking in stage experience but vocally adequate will be placed in the chorus, but given assurance that as fast as their ability makes advancement possible, they will be advanced. In every instance talent and capability will determine the placing.

Applicants found lacking in any essential for a grand opera career will have such lack pointed out to them and be told to return home for additional study. Those possessing ability but not the commanding kind required for



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MUSICAL COURIER

grand opera will be advised as to activities in the fields of light opera, concert and similar work.

The institute is in no sense a conservatory. The successful aspirants who receive contracts will have a nominal charge—not more than \$50 per month—made against them for board and lodging, to be paid gradually out of their earnings. Unsuccessful aspirants, who are sent away after a month's trial, will have nothing to pay. In neither case is there any charge for the instruction.

OPERA FOR WHOLE COUNTRY

The grand opera organization resultant from the assembling of this selected talent will be rehearsed daily at Stony Point from June until October. It will consist of a complete orchestra and chorus, a large ballet, and principals of proven abilities and thoroughly trained powers. All that constant rehearsing and the best scenery, costumes, properties and lighting can contribute to the achieving of a faultless ensemble will be supplied. On October 1 the company

will enter upon its extensive tour of the United States. From then until May it will visit principal cities and towns in the country, thus bringing grand opera beautifully and adequately given to all parts of the land and at prices within reach of all. The first year, only one company will be prepared. Subsequent years two or more will be made ready, and this will make possible not only the covering of still wider sections, but also the supplying of resident companies in such cities as may wish permanent opera or opera for a stay of several weeks.

But the American Institute of Operatic Art is not to stop with merely the forming, training and presenting of grand opera organizations for America. Its plan also looks to the encouraging and assisting of the creative talent in the country as well.

Attention constantly is called to the fact that we as a nation have as yet no distinctively individual operatic ut-

(Continued on page 43)

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CURRENT BOOKINGS

November 6—Philadelphia Civic Opera (*La Bohème*).
November 10—Morning Music Club, Quebec (Joint Recital).
December 1—Jackson, Miss. (*Messiah*).
February 16—Chicago Apollo Club (B Minor Mass).
April 12—Boston Handel & Haydn Society (*Hora Novissima*).
April 16—Minneapolis Symphony Orchestra (Ninth Symphony).
April 17—Minneapolis Symphony Orchestra.
April 19—Minneapolis Symphony Orchestra.

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program was given by Bertha Kribben-Fenn, Helen McCaffrey, Flora Waalkes and Mabel Lyons. An informal reception for the incoming officers followed this meeting.

BUSH CONSERVATORY NEWS ITEMS.

Many applications have been received for the Bush Conservatory Master School examinations, which will be held November 19. Those receiving appointments will have free tuition for two years under the eminent artist teachers of the Master School. S. E. Mois is patron of the school, which is a part of Bush Conservatory.

The three soloists selected for the first concert this season of the Bush Conservatory Symphony Orchestra, at Orchestra Hall, December 2, are Beulah Van Epps, soprano, artist-pupil of Charles W. Clark; Evelyn Daniels, pianist, artist-pupil of Mme. Julie Rive-King, and Robert Quick, violinist, artist-pupil of Richard Czerwonky and at present a student in the Bush Conservatory Master School, as is also Miss Van Epps.

Omega Chapter of Sigma Alpha Iota, national sorority at Bush Conservatory, held a successful bazaar last week for the benefit of the scholarship fund. Helen E. Smith is president of the chapter.

JACQUES GORDON SOLOIST WITH ORCHESTRA.

The appearance of Jacques Gordon, as soloist, constituted the highlight of the Chicago Symphony Orchestra's fourth program at Orchestra Hall, Friday afternoon and Saturday evening, October 31 and November 1. That in Jacques Gordon the Chicago Symphony has a virtuoso concertmaster was once more impressed upon Chicago music lovers through his superb violin playing of this program. Rather with an eye to furthering the interest of music than to achieve easily earned personal success, Mr. Gordon chose to play, for the first time in America, Respighi's Concerto Gregoriano for violin and orchestra. A more difficult violin number would indeed be hard to find, and a less grateful one probably does not exist, and were it not that the number was in a master's hands it would have fallen by the wayside. The soloist put into it some of the finest violin playing that has been heard here in some time, holding the attention of the listeners and earning their appreciation for his gallant effort to excite new interest. In his concerto, Respighi has treated ecclesiastical themes of days gone by with modern methods and thus has taken away the Gregorian atmosphere and the devotional mood is practically lost. However, it proved an interesting novelty as played by Mr. Gordon with the support of the Chicago Symphony Orchestra.

In the Spohr Gesangse concerto, which he played after the intermission, Mr. Gordon found a better means for display and in this number he achieved his greatest success, as far as the listeners were concerned. At the conclusion of this number they seemed to awaken from their lethargy (noticeable throughout the program) and gave the soloist a real ovation. More justly deserved success has not been accorded, for one would look far and wide for better violin playing than Jacques Gordon set forth at this concert.

The orchestra's portion of the program suffered somewhat from sameness of mood, most of the numbers being lovely, light selections with but little spirit. They comprised the overture to Smetana's Bartered Bride, Dvorak's Symphonic Variations, Two Legends from Sibelius' The Kalevala and his tone poem, Finlandia, all given smooth readings by Stock and his men.

KNUPFER STUDIOS.

Walter Knupfer, director of the Knupfer Studios, School of Music, Fine Arts Building, resumed his interpretation classes for advanced students on October 28. These classes will meet every second Tuesday during the season.

Dorothy Denham Eichenlaub, of the faculty of the Knupfer Studios, appeared as soloist at the last meeting of the Arch Club on October 17.

The next students' recital at the Knupfer Studios on Sunday afternoon, November 9, will be given by junior and preparatory students. Pupils of Walter Knupfer, Anita Alvarez-Knupfer, Dorothy Denham Eichenlaub and Cara Dana will appear.

Eusebio Concialdi of the faculty sang for the benefit of the Rosary College Benefactors League at the Trianon Ball Room on Monday, October 27.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College gave a concert by its artist-students in Central Theater on Sunday afternoon. Rose Lutiger Gannon, contralto, officiated as guest artist. The program was broadcasted by the Chicago Tribune (WGN).

Marshall Sosson, violin student of the College, will give a recital at St. Paul, Minn., December 12. Joe Rosen, also studying at the College, was soloist at the Hebrew Institute last week.

Margaret Vanderstock and Hermis Bernstein, students in dancing of Cecille Jean Barnett, will dance at a performance to be given next week at the Capitol Building.

Bulah Corcoran, Happy West and Charlotte Boykin, students of Edoardo Sacerdoti, have just finished a three weeks' engagement at the Chicago, Tivoli and Riviera Theaters.

MARK OSTER'S ACTIVITIES.

Mark Oster, popular baritone and pedagogue, divided an interesting program of songs with his artist-pupil, Rose Dohearty, soprano, at Appleton, Wis., October 22, in Lawrence Memorial Chapel, where a large and enthusiastic audience assembled. It is learned that the evening proved one of delight as was evidenced by the many encores and recalls received by both debutante and teacher. Elva Smolk Sprague presided as accompanist.

ELSE HARTHAN ARENDT'S ARTIST-PUPIL HEARD.

Leroy Hamp, tenor, artist-pupil of Else Harthan Arendt, prominent voice teacher and soprano, was the soloist this week in the Lyon & Healy Artist Series. Mr. Hamp is a great credit to his teacher, who has sent out many students into the professional field well trained and capable of making names for themselves. Mr. Hamp won well deserved applause through the sheer beauty of his voice and song. He sang the recitative and aria from Handel's Jephtha, numbers by Purcell, Fouldraine, Poldowski, Bemberg, Saar, Dunn, Dett and Hammond.

GORDON STRING QUARTET HAS NEW SECOND VIOLIN.

John Weicher has replaced Henry Selinger as second violinist in the Gordon String Quartet. Mr. Selinger resigned at the end of last season on account of poor health. The Gordon String Quartet's annual subscription series of

three concerts will be given at Orchestra Hall Foyer, November 12, January 14 and March 11.

LOUISE ST. JOHN WESTERVELT STUDIO MUSICALE.

Last Saturday afternoon's musicale given by the class of Louise St. John Westervelt presented Marion Capps, Winifrid Erickson and Fannie Unger, sopranos, each of whom sang a group in the finished, excellent style expected of students from this well known teacher's studio.

CHICAGO MUSICAL NEWS ITEMS.

C. A. Hutter, voice pedagogue, gave one of his periodical artist-student recitals, October 30. His spacious studio and large reception annex held a capacity audience of very interested listeners. A pleasing program was delivered by some voices entitled to much consideration musically. Mr. Hutter was at the piano.

The Baroness Olga Von Turk-Rohn, who was to have appeared in recital two weeks ago but was compelled to postpone her appearance on account of severe illness, is entirely well again and hopes to meet her many solicitous friends and others who held tickets for the first recital at Kimball Hall, Thursday evening, November 13.

Walton Pyre will give four recitals for the Brooklyn Institute at the Brooklyn Academy of Music from November 17 to December 1. The subjects and dates are as follows: Monday afternoon, November 17, poetry of Rudyard Kipling; Monday afternoon, November 24, Tennyson; Monday evening, November 24, Boker's Francesca da Rimini, and December 1, Browning.

Madeline Gallagher, a professional pupil from the studios

of Nora Loraine Olin, has been engaged as the soprano in the quartet at the Abraham Zion Temple on Washington boulevard, where she won much approval during the festival celebrations. She is also soloist at the Beverly Hills C. S. Church.

Margaret Hoffmeister, pupil of Edwin J. Gemmer, was the piano soloist at the Nicholas Sent High School, where Mrs. Sillani, dean, and her girls held a council of the "Dean's Round Table."

JEANNETTE COX.

Medtner's Town Hall Recital November 13

Nicholas Medtner's first American piano recital is scheduled for Town Hall, New York, on Thursday evening, November 13. Mr. Medtner's program is arranged in an unorthodox fashion, being composed of two parts. The first part includes the Chopin F minor fantasy, three little sonatas of Scarlatti and the Beethoven Appassionata Sonata. The second part will consist of selections from Mr. Medtner's Maerchen. A week later, Mr. Medtner makes his Chicago debut with the Chicago Symphony Orchestra.

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MUSICAL COURIER

November 6, 1924

John Charles Thomas at La Monnaie

John Charles Thomas got back from Europe a few weeks ago and immediately sprang into intensive activity carrying out his contract with the Brunswick Company for the making of records. This occupied him for most of the month of October, after which he started out on his round of concerts which will keep him busy constantly until late in the spring.

Owing to his manifold occupations and the constant demands made upon his time, Mr. Thomas is a hard man



JOHN CHARLES THOMAS.

to see, but the MUSICAL COURIER representative finally succeeded in running him to earth in the office of his manager, R. E. Johnston, and had a few minutes' talk. The natural question, after the usual preliminaries, was: "Are you going to Europe again next summer?"—since it has been his custom to go to Europe each summer since he has entered the concert field.

"I have to fill that Brussels contract," was his answer.

"Brussels contract? What Brussels contract?"

"Why, at La Monnaie. I have signed up as leading baritone for all of next season, eleven months beginning the first of August."

"But how about the summer? Will you sing in London or Paris or anywhere?"

"In the summer there are rehearsals. I have to go over early. That is part of the arrangement, the repertory for the season being prepared in advance."

"But when are you going to find time to learn the roles?

With a busy concert season in America ahead of you, I do not see where you are going to find time for much study."

"The roles—I have learned them already"—and Mr. Thomas smiled broadly, as if to say that he had one up his sleeve that none of us knew anything about.

"What will you sing?" "Well, let's see—" he counted them off on his fingers—"Athanael in Thais, Herod in Herodiade, the Grand Prete in Samson, Amonasro in Aida, Telramund in Lohengrin—in French, of course, because everything is sung in French—Scarpia in La Tosca, Hamlet in the Thomas opera, the Toreador in Carmen, and—" he hesitated—"there's one other, an important one, but I can't think of it." And he couldn't, so it can not be included. The list is imposing enough as it stands, for an opening season in grand opera.

How did you manage to get to La Monnaie?" I asked. "That is a funny story," said Mr. Thomas. "My teacher's best friend—"

"Who was your teacher?"

"Adelin Firmin—Well, his best friend had a friend in Brussels who had a friend in the box office of La Monnaie who had done a favor for the Chef de Chant. And the friend of my teacher asked his friends to arrange for an audition. The Chef de Chant did not know who he was going to hear. He just thought he was doing something to repay the favor done him by the man in the box office. It was very funny when I went in to sing for him. He was very paternal—evidently thought I was a student, or something. He told me to breathe deeply, not to be nervous, and to enunciate clearly."

Mr. Thomas sang an opera aria. When the Chef de Chant recovered from his amazement he asked for another, and another, and then said to come back the next day to sign the contracts, which was done according to schedule. And then Mr. Thomas came back home to tell this story, which is one of the best that has been brought over for many a long day.

On his arrival here he found the Brunswick contract awaiting, and one for a vaudeville tour, if he had been willing to sign it, with such a huge weekly sum attached, that, as he himself acknowledged, "it made him think."

A fortunate young artist in John Charles—and truly much sought after!

F. P.

Schmitz Plays in Canada

E. Robert Schmitz, French pianist, played at the Orpheum, Montreal, Canada, on October 26, to a large and delighted audience. This was his first appearance in Canada, following which his management in New York received the following telegram from Montreal: "Schmitz such a success in Canada he is re-engaged for March. (Signed) Bernard Laberge."

Arden for Tallahassee

Cecil Arden, of the Metropolitan Opera Company, has been engaged to sing at the Florida Centennial in Tallahassee on November 13. On this occasion she will sing Carmen's Dream, especially arranged for her by Buzzi-Peccia.

June Nelson a Talented Violinist

June Nelson, violinist, who was born in Manitowoc, Wis., less than twenty years ago, springs from a lineage of strong musicians on both sides of her family. She appears to have been reared in an intense musical atmosphere, which has given her unusual knowledge of music and musicians. She impresses one with the intimate acquaintance with music of the master composers and discusses them interestingly and with authority. She has availed herself of every opportunity to become familiar with the work of the great violinists and pianists of today, and it is said she is equally efficient as both violinist and pianist.

Wherever heard, she has met with enthusiastic praise. She presents press encomiums which speak of her in terms of highest commendation. She is actively engaged and has been heard over the radio several times by special arrangement, including an appearance on the same program with the distinguished basso, Lazzari, of the Chicago Civic Opera. She includes in her repertoire works of the following composers: Bruch, Beethoven, Auer, Mendelssohn, Wieniawski,



JUNE NELSON.

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CINCINNATI'S FIRST PAIR OF SYMPHONY CONCERTS ENJOYED

Cincinnati, Ohio, October 31.—The first pair of symphony concerts to be given by the Cincinnati Symphony Orchestra this season drew large and appreciative audiences to Emery Auditorium on October 24 and 25, and the orchestra, under the direction of Fritz Reiner, was accorded an ovation. Mr. Reiner's return here, after his summer spent abroad and in the East, has heightened his popularity, so it was natural that he would again be tendered a warm reception. With several additions, and the splendid training under Mr. Reiner, the orchestra bids fair to outshine its past efforts.

The numbers played included two fairly familiar and one never heard before. The overture, *Leonore*, No. 3, by Beethoven, was delightfully rendered and gave indication of the care with which the orchestra had been drilled. This was followed by the Strauss symphonic poem, *Don Quixote*, op. 35, which was given its first performance here. It is rather in the nature of a novelty and was warmly received, several soloists being specially recognized.

The closing number was Brahms' symphony No. 2, in D major, op. 73. It was played with fine feeling and terminated concerts that greatly pleased the large audiences.

W. W.

Dale Soloist with New York Philharmonic

When the New York Philharmonic Orchestra is presented for the first time in a city, it is not easy for a soloist with the orchestra to make anything more than a mild and pleasing impression. Therefore, when one says that in spite of the fact that the orchestra was in its very best form and Mr. Van Hoogstraten gave as spirited and beautiful readings as this masterly conductor has ever given, Esther Dale, American soprano, was applauded tumultuously, after her singing of the Mozart Alleluia, it is the equivalent of saying that she accomplished the very nearly impossible.

The Stamford appearance of the Philharmonic was the first on its fall tour and was also the opening of the Famous Artists Series in Stamford. The huge State Armory, elaborately decorated for the occasion, was filled very nearly to capacity, by an audience which seemed to appreciate the rare opportunity offered. Opening with the overture to *Euryanthe*, the program was enhanced by Scipione Guidi's playing of the Bruch concerto, Strauss' *Till Eulenspiegel's*, was followed by a Mozart group by Miss Dale with the orchestra, and it was at this point that the evening reached its high point of enthusiasm. The audience, evidently ignorant of the strict "no encore" rule that is in force with the Philharmonic, called Miss Dale back four times and

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gave evidence of being willing to continue applauding indefinitely. The fact remains, however, that the rule does exist and that the orchestra had to catch its train, and so the singer could not accede to the demand. Any member of that audience, however, can testify that her reception there may justly be termed sensational. Certainly no one who has not heard Miss Dale sing with orchestra can fully realize the great power and richness of her voice. Something about the orchestral accompaniment seems to inspire her as no other background, and the loveliness of her voice as well as the great charm and beauty of her personal appearance, are shown to their best advantage.

Walter Scott for Cleveland Institute

The piano department, which is one of the outstanding features of the Cleveland Institute of Music, announces the appointment of a new teacher, Walter Scott, of Wooster, Ohio. The piano faculty now numbers eleven, including three assistant teachers. Mr. Scott brings experience,



Standiford Studio photo
WALTER SCOTT.

musicianship and technical brilliance to a faculty already made noted by such names as Beryl Rubinstein, Nathan Fryer, Ruth Edwards, Anita Frank and others.

Born of a musical family, Walter Scott was reared in an atmosphere of music. As a boy he was a member of the famous Leeds Cathedral Choir at his home in Yorkshire, England. At the same time he studied piano at one of the branches of the Royal Academy.

Coming to this country at an early age, Mr. Scott pursued his musical education at the New England Conservatory of Music, from which he graduated. For three and a half years he studied with Leschetizky in Vienna and was just commencing a brilliant concert tour in Europe, after having made his debut in England, when the war broke out. During the war Mr. Scott rendered valuable service to the Allies as an interpreter.

On his return to this country after the war, Mr. Scott was director of music at Stephens College, Columbia, Mo. He later resigned from this position to continue his music studies at Harvard. At the same time he gave private lessons in Boston.

Mr. Scott goes to the Cleveland faculty from Wooster, where he has been continuing his studies.

Virginia Carrington Thomas in Recital

Virginia Carrington Thomas is a talented woman organist who is a real credit to her own country. This young American artist has already achieved considerable success, both in scholarship and in concert work. She is the winner of an organ prize at Yale University, of an organ prize at Fontainebleau and just recently of a Juilliard Fellowship in composition, besides other honors. Miss Thomas has made successful appearances in recital in New York and other places, and is beginning her season this year with a New York recital at Town Hall, Monday afternoon, November 10. An interesting program includes the Bach B minor fantasy and fugue, Georges Jacob's *Les Heures Bourguignones*, Cesar Franck's Chorale in B minor, Canon (one of her own compositions) and Symphony No. 6 by C. M. Widor. The latter is of particular interest because Miss Thomas spent a summer of study with Widor at Fontainebleau and is offering an interpretation of the symphony as she gained it directly from the composer himself.

Chemet Opens Season, November 6

Due to a change of schedule on the part of the steamship company, the sailing of the steamship De Grasse had to be postponed and the steamship Rochambeau sailed in her stead from Havre on October 21. Accordingly Renée Chemet had to make the change in her reservation, in order to reach here in time for her first concert today, November 6, in Burlington, Vt.

Another engagement has just been added to Mme. Chemet's list. She will play under the auspices of the symphony orchestra, in Omaha, Neb., next January.

Guimara Novaes Arrives in New York

Among the recent arrivals in New York were Guiomar Novaes, Brazilian pianist; Octavio Pinto, her husband, and Anna-Maria, their thirteen-months-old daughter. Mme. Novaes has just come to the United States for an extensive tour which will keep her busy until next March. Her first date is November 8 with the New York Philharmonic Orchestra in Carnegie Hall.

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CONGRESS HOTEL and ANNEX
CHICAGO

MUSICAL COURIER

November 6, 1924

MEMPHIS HEARS FIVE SAN CARLO PERFORMANCES IN THREE DAYS

New Municipal Auditorium Opened by Company—Sundelius, Squires, Althouse and Middleton Presented—

Beethoven Club Week—Notes

Memphis, Tenn., October 25.—The San Carlo Opera Company, with the Pavley-Oukrainsky Ballet, opened a gala season of grand opera in the new municipal auditorium, October 20. That this splendid aggregation should share in the opening of the auditorium seems especially fitting, as Memphis has had periodical visits for many years and the last engagement proved one of the important events in the city's history.

Aida was chosen as the initial opera, with Anne Roselle in the title role. Miss Roselle is a favorite in Memphis, having been heard before in opera as well as concert. Her aria in the first act was charmingly done and the duets with Amneris (Stella De Mette) and Amonasro (Basiola), who were also excellent, showed the exquisite quality of her

voice. Manuel Salazar as Radames, Pietro De Biasi as Ramfis, Mary Kent, and others in the cast gave fine support. Fulgenzio Guerrieri conducted without score. The opera was followed by dancing divertissements by the Pavley-Oukrainsky Ballet.

PAGLIACCI AND CAVALIERA RUSTICANA

Pagliacci, with Anne Roselle as Nedda, Tommasini as Canio, Basiola as Tonio, Cehanovsky as Silvio and Curci as Beppo, proved delightful. Miss Roselle was in fine voice and elicited much praise. Basiola, as the hunchback, was all that could be desired. Tommasini's splendid voice and his trionic ability caused favorable comment.

The second offering of the evening was Cavalleria Rusticana, with Bianca Saroya, who gave an effective performance of Santuzza, her lovely voice and histrionic ability being an outstanding feature of the evening. Mary Kent gave a good account of herself as Lola, while Onofre's splendid voice was much admired. The chorus was heard to splendid advantage. Maestro Guerrieri made the performance one of the most delightful of the engagement. The Pavley-Oukrainsky Ballet divertissements evoked usual praise.

IL TROVATORE FINAL SAN CARLO OPERA.

The San Carlo Company presented Il Trovatore for the final opera of their three day engagement. The audience was instantly enthusiastic and the opera favorably received. Stella DeMette, the Azucena, portrayed the difficult role admirably and renewed the excellent impression made last year. Bianca Saroya again created a sensation. She is a favorite in Memphis and, as Leonora, aroused much admiration. Tommasini was Manrico and was well received. Basiola's rich baritone and fine acting left nothing to be desired. Biasi, as Ferando, did excellent work, as did also Philine Falco and Francesco Curci. The audience was demonstrative in demanding curtain calls.

TWO MATINEES GIVEN BY SAN CARLO.

Officials of the auditorium estimated that 6,000 were turned away before the matinee performance of Martha. Consuelo Escobar as Lady Harriet was delightful. Mary Kent as Nancy proved equally lovely. Demetrio Onofre's Lionel was enthusiastically received. Mario Valle, Luigi DeCesare and Natale Cervi completed a satisfactory cast. Alberto Boccolini conducted efficiently.

The always popular Madame Butterfly was made more charming with the Japanese soprano, Tamaki Miura, in the title role. Her portrayal of the part was delightful for she is petite and has such a charming personality. She is indeed the true Butterfly. Mme. Miura shared honors with little Mary McLain Hines, the baby daughter of Mr. and Mrs. J. H. Hines, Memphis, who played the part of Trouble. Other members of the cast were well placed: Onofre as Pinkerton; Mary Kent, Suzuki; Valle, Curci, Cervi and Biasi. Boccolini conducted.

QUARTET ENJOYED.

Music lovers filled the south concert hall of the new auditorium when the Beethoven Club presented Marie Sundelius, Marjorie Squires, Paul Althouse and Arthur Middleton in a recital. The club takes pride in the fact that this concert is the first to be held in the new auditorium concert hall and, in spite of the five operas which were heard this week, almost every seat was filled. Mrs. J. F. Hill, president, made interesting introductory remarks and was warmly received. Miss Sundelius, Mr. Althouse and Mr. Middleton

are all old favorites, and Miss Squires soon established herself with the audience and was recalled several times. Her singing of The Cry of Rachel was perhaps the most enjoyed, and was followed by an encore, The Year's at the Spring. In the quartet from Rigoletto she displayed fine qualities. Miss Sundelius, whose charming voice and personality was exceptionally pleasing in the aria from Louise, was recalled after each number, finally giving Musetta's Waltz Song from La Boheme. Mr. Althouse and Mr. Middleton's voices blend so perfectly that their singing was a real joy. Both in solo and duets they were all that could be desired. An artistic group of songs given by Mr. Althouse included The Great Awakening, Kramer; O Paradise, from L'Africana, and Life, by Curran, after which he had to respond with an encore, The Last Song, Rogers. Mr. Middleton, who is a universal favorite, was never in better voice. Each song was a gem. Opening with Handel's aria, Hear Me, Ye Winds and Waves, followed by another Handel number, Where'er You Walk, he sang both superbly. I Am Roamer Bold, Mendelssohn, was given with such fine style that the audience demanded another and was rewarded with the popular aria from The Barber of Seville by request.

The closing number was the quartet from Rigoletto and was given a fine rendition.

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The first event of Beethoven Week was the concert Monday evening, honoring the president, Mrs. J. F. Hill, and the new members. A delightful program arranged by Mrs. A. B. Williams and her committee was rendered. Mrs. Joe Carr Leroy, pianist, of whom Memphians are justly proud, played an interesting group of numbers in her inimitable style. Others heard were Mrs. Robert E. Lee, with Mrs. Arthur Bower at the piano; George Gerbig, violinist, accompanied by Professor Gerbig; Mrs. Fritz Faehrmann, mezzo soprano; Mr. Faehrmann, cellist; J. G. Gerbig, piano, and Walter Jenkins, baritone.

The second recital, given at the club on Wednesday night, was one of beauty and included some of the well known artists in the city. Mrs. Charles Watson; Richard Martin, baritone; Laura Scherer Hines, reader; Marie Gregory, violinist, and Mrs. Frank Sturm at the piano. Palo Grossi, a recent musician to locate in Memphis, gave several violin numbers, accompanied by Mrs. L. Y. Mason. Lois Maer, pianist, who recently returned to New York to resume her studies under Stojowski, played Papillons (Schumann).

Friday evening was given over to the junior members and a creditable program was presented.

On Tuesday and Thursday afternoons card parties were given. The affairs of the week were delightful and it will probably become an annual arrangement.

NOTES.

The members of St. John's Methodist Church sponsored an enjoyable violin recital on the evening of October 2 at the Beethoven Club Home when Kenneth Rose, violinist of the Ward-Belmont music department (Nashville, Tenn.), and Hazel Coate Rose, pianist, appeared in joint recital. Mr. Rose displayed a fine technic and tone. Mrs. Rose was a fine assisting artist and her work was much enjoyed. Mr. and Mrs. Rose are concertizing throughout the South. J. V. D.

Marcel Dupré's Third American Tour

Marcel Dupré, celebrated French organist, will arrive in America for his third tour on November 15, accompanied by Mme. Dupré. The great French organist opened his season in Europe early in October, playing recitals at Hanley, London, Eton College, Oxford, Huddersfield, Bristol and cities in Scotland, returning to France October 19 to appear in two concerts of the famous Lamoureux Orchestra, Paris. With these dozen engagements behind him, Dupré comes to America to undertake a strenuous three months' tour.

Dupré will open his third American tour with a recital in the New York Wanamaker Auditorium, Tuesday afternoon, November 18, at which time New York will have the opportunity of hearing the first American performance of Dupré's first organ symphony, entitled Passion Symphony, composed during the past summer. It is a work of power and significance, based upon the life of Christ, and divided into four episodes: First, The World Awaiting the Coming of Christ; second, The Nativity; third, The Crucifixion, and fourth, The Resurrection.

This recital will mark the third anniversary of the inauguration of the new Wanamaker auditorium organ, which was first heard in public on November 18, 1921, with Marcel Dupré at the console. It was on that occasion that he performed the sensational and previously unheard-of feat of improvising an entire symphony, which lasted about thirty minutes, on themes presented him at the moment—a feat which caused Henry T. Finck, the noted music editor of the New York Evening Post, to exclaim "A Musical Miracle."

Immediately following the New York recital, Dupré will leave for Boston, where he plays November 21 at Jordan Hall. He will appear in November and December at Andover, Worcester, Providence, West Newton, New Haven, Holyoke, Troy, Schenectady, Syracuse, Rochester, Buffalo, Harrisburg, Huntington, Scranton, Hanover, Bethlehem and Montreal.

Mussolini Praises Singer

Programs of a very uncommon order rendered in a very uncommon manner by a most uncommon person have made quite a stir at the concerts of Lucilla de Vescovi, a titled Roman lady. Word of her interesting achievement in placing the compositions of modern Italian composers before the American public even traveled to the ears of Premier Mussolini with the result that a cable was received at the office of Catherine A. Bamman, Lucilla de Vescovi's manager, stating that the Fascist leader received the beautiful singer in a private interview, expressing a keen interest in her work and commanding her warmly for her efforts in behalf of Italian music.

Leginska, as Conductor, Arouses "Wild Cheers" in Paris

Reports of Leginska's success as an orchestral conductor in Europe are increasingly enthusiastic. From Paris, where she recently conducted the Conservatoire Orchestra, the following cablegram was received by her managers, Haensel & Jones: "Leginska First Woman to Conduct in Paris. Aroused Audience Last Evening to Wild Cheers." The telegram is signed, "Dandelot Administration to Concerts."

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VIOLINIST
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ANNA FITZIU

Management: R. E. JOHNSTON, 1451 Broadway, New York City

Anna Fitziu's Flavia Tosca is a lovely stage picture and she has the right poise, the verve and gusto to give the role its proper dramatic significance. She sang the music most successfully. Her voice is often of lovely quality, always carries the text well, is adequate for climaxes without push and pull, and she delivates it with her acting of the role. We have had good Toscas and Anna Fitziu is one of them.

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and was followed by an encore, The Year's at the Spring.

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The twenty-first recital, given at the club on Tuesday evening, was one of beauty and included some of the well known artists in the city. Mrs. Charles Watson; Richard Martin, baritone; Laura Scherer Hines, reader; Marie Gregory, violinist, and Mrs. Frank Sturm at the piano. Palo Grossi, a recent musician to locate in Memphis, gave several violin numbers, accompanied by Mrs. L. Y. Mason. Lois Maer, pianist, who recently returned to New York to resume her studies under Stojowski, played Papillons (Schumann).

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The twenty-seventh recital, given at the

COMMENTS ON HUTCHESON'S SURVEY OF PIANO LITERATURE

By Edwina Davis

In 1832, when Féétis gave his famous historical series of lecture-recitals in Paris, simple indeed was his task compared with the monumental labor confronting the surveyor of music history today. In those placid times the history of music ended with Brahms and Moussorgsky un-born and Schönberg too fearsome a nightmare to contemplate. As for César Franck, still in short trousers, Féétis had no need to bother about him for some years.

Today, however, just where to begin in one's survey is not half so difficult as to know where to end. Hutcheson, who, following in the path opened up by Féétis, and continued by Rummel, Rubinstein and Gabrilowitsch, will present this season a series of seven recitals illustrating the literature of the piano from the sixteenth century up to our present day, found himself faced by a bewildering mass of material. There was the difficulty of selection, and the equally difficult one of exclusion. He admits that his task was "heart-breaking" at times, and he realizes that there are many who will criticize his choice of certain composers and compositions. But, he adds, "I have sought out what I believed to be of permanent artistic interest to music-lovers, discarding everything of a value merely historic."

In his first program Hutcheson leads his audience forth-with into the asphodel fields of pure and undiluted melody—fragile, lovely music, which wobs the ear with a gentleness quite different from the cave-man methods of today. Seller's Round by William Byrd, a prelude by John Blow, The Lord of Salisbury, his pavin, and The Queen's Command by Gibbons and a suite by Purcell constitute the selections of early English clavichordists. All four men were eminent organists, skilled contrapuntalists—Blow even passing as too advanced for his time, in that he ventured beyond the contrapuntal ramparts erected by the pedants of his day.

It seems hard to believe that this early music of the clavichordists could have sounded like "a scratch with a sound at the end of it," but such is the description given it by one writer of that day. To our ears, it has a naive charm of gentle melancholy, or of gay sprightliness when expressing the lighter moments of the dance.

While there is little effort at program music as we know it today, who, in listening to The Lord of Salisbury, his pavin, cannot visualize the long-robed ladies and courtiers in helm and sword as they move through the evolutions of this stately dance? When one remembers that the ladies' trains were sometimes carried throughout the dance by the maids of honor, it is not surprising that safety and decorum demanded a slow tempo. A certain writer of the time advises his readers that they should dance the pavin "with an humble countenance, occasionally glancing at their partners with virginal modesty." Decidedly not a dance for our brazen times.

Program music, in its infancy in the sixteenth century, was brought to fuller flower in the works of Couperin, the French master-miniaturist. Impressions of nature, genre pictures, portraits of his contemporaries, all were material for his inordinately active genius. Even the lavender tints of the soul tempted his pen, as attest such titles as Les Regrets, Les langues tendres, Les Sentiments. In a piece which he calls Les folies françaises, he runs the full gamut of soul psychology and ventures even into the problem-haunted realms of color psychology. For instance, he has

MUSICAL COURIER

Pudicity mask under the rose-colored domino; Ardor under the carnation; Fidelity under the blue; Perseverance under the drab; Languor under the violet; Taciturn Jealousy under the mauve-gray; Frenzy or Despair under the black. The two compositions of Couperin chosen by Hutcheson fall, however, into the category of "genre" pictures. The Waving Scarf and The Little Windmills are delightfully sparkling music in which the titles by no means play a superfluous part.

Rameau, second in importance to Couperin, was a sturdy thinker who overruled contrapuntal rules with the insouciance of a Bolshevik communist. Naturally so bold a thinker must earn the bitter criticisms of his contemporaries in music, but he went calmly on his way inverting chords to his heart's content. His Tambourin is a universal favorite, and bears out the descriptive title in the ever-recurring drumbeats of the music.

The violence of deep thought never seriously concerned Daquin, who took life and the tonic triad as he found it, and busied himself with the writing of bright, pleasing music around the simple realities of life. Le coucou is a quaint trifl and the composition by which he is best known today.

Compared with the above three, Jean-Baptiste Loeillet would seem to have achieved comparative oblivion despite an active life of music-making. He is represented by a Gigue, a sprightly example of this most exuberant of dances.

When Domenico Scarlatti wrote and published his thirty Esercizi, he had little thought of writing for enduring fame. His idea was to compose music which would, as he quaintly puts it, "make rather ingenuous sport of the art, to perfect themselves in easy freedom on the harpsichord." The sly old man must have smiled when he wrote the word, "Sport," in connection with those feats of crossed hands and scurrying technic.

Another busy musician of his time was Leonardo Leo. As a composer he is remembered chiefly for his sacred music and comic opera. He wrote, however, several toccatas for the cembalo; the one in G minor, played by Hutcheson, having been published in modernized form under the title of Arietta.

The third composer mentioned among the Italian harpsichordists is Pietro Paradies, a Neapolitan whose toccata in A ears him a place in the crowded temple of art.

Two colossal figures loom in the period of North German harpsichord literature—Bach and Handel.

In the case of Bach, "who touched nothing which he did not adorn," a choice from the voluminous array of his masterpieces had its moments of despairing indecision. Of course, there could be no hesitancy about the Chromatic Fantasia and Fugue, the work "not of an age but of all time"; but from the mass of other material Hutcheson was forced to limit his choice to the Partita in B flat major, and two preludes and fugues from Part I of The Well Tempered Clavier.

As for Handel, the fantasia in C and a sarabande from the suite in D minor give us this composer in his grave and gay moments of harpsichord music.

The lesser lights of Johann Gottlieb Graun and Johann Mattheson shine feebly beside the beacon flames of their mighty contemporaries. Their music, nevertheless, has a charm and exhilaration not to be overlooked, and the two Gigues chosen on the program cheer the ear, though they may not inebriate.

With the beginning of the nineteenth century the twilight of the harpsichord had already set in, and the next period which Hutcheson enters upon in his second recital covers the classical Viennese composers, Haydn, Mozart, and Beethoven.

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Lester Donahue Back in America

Lester Donahue, American pianist, returned unexpectedly from Europe about two weeks ago in answer to cables sent him by John Hays Hammond, Jr., the inventor, who is, just at the moment, busy with a new piano device he has invented. Experiments with it are being carried on in Boston and at his laboratory at Gloucester, Mass. Mr. Donahue is assisting him in these experiments as musical advisor. Just now he is in New York, but will soon go to Gloucester for an extensive stay.

WINIFRED MACBRIDE

PIANIST

Aeolian Hall Recital
October 29, 1924

HERALD:

Miss MacBride set no light and easy task for herself with a program which included the F minor sonata of Brahms and B minor of Liszt, but she proved that she had the necessary skill and force to compass this effectively. She was a vigorous, powerful pianist, and used this vigor to advantage in the Brahms work, giving it the color, brilliance and sonority needed for an effective performance, with fortissimos which were emphatic, but not banged.

She seemed perhaps, most at home here, though the opening number, Schumann's "Papillons," showed that Miss MacBride could also interpret a lighter mood and illustrated her technical dexterity in a performance of much elan.

TIMES:

She brought double measure of promise in paired sonatas, the F minor of Brahms and the B minor of Liszt.

A Chopin group midway gave Miss MacBride full play for the lyric qualities of a style well formed.

In the sonatas, especially the first, it is fair to say she made more than average impression of "arrival" in the musical world. She played Brahms like a man, and one lovely intermezzo like a Brahmin. It was charming feminine anti-climax when she stooped to receive her bouquets.

AMERICAN:

At Aeolian Hall, Winifred MacBride made Schumann's "Papillons" both delicate and scintillating, and invested Brahms' F minor sonata with deep feeling.

SUN:

Miss MacBride's program was well arranged. The natural and pleasing transition from the lyric melodies of Schumann to the broad, far reaching uplands of Brahms proved most effective.

The Brahms sonata was well played. Miss MacBride possessed the power, feeling and technic to bring forth much of the majestic poetry and lyric depth of this noble work. The heavy chord work in the finale was clear and the involved rhythms were well maintained. Altogether her performance of the sonata was an impressive one.

Her art proved one of breadth, with a well developed technic properly used as an instrument to portray the inner values of a composition.

WORLD:

The Brahms F minor sonata was taken on the bit and with supreme gusto. The pianist went at it in genuine man like style.

MANAGEMENT:

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FOREIGN NEWS IN BRIEF

ENTERPRISING EDUCATIONALISTS.

London, October 15.—The Board of Educationalists at Manchester have purchased the entire Opera House for Thursday next, when the British National Opera Company will give a successful introductory concert here, exhibiting a large and splendidly trained voice, especially effective in arias from *Aida* and *La Gioconda*, and in Italian songs. The extraordinarily handsome young lady is sure to have a great operatic future before her. She was accompanied, with superior musicianship, by her husband, Carlo Edwards. G. C.

AFTER SKATING RINK—GOLF LINKS.

London, October 5.—The Swedish Ballet is to produce a ballet by Alfredo Casella, entitled *La Vengeance de la Lune* during their forthcoming Parisian season. M. Roland-Manuel is at work on a ballet entitled *Golf Links*, which the same company is to produce. G. C.

ITALIAN COMPANY UNDER MASCAGNI IMPRESSES BERLIN CRITICS.

Berlin, October 4.—The Italian company which suffered financial failure with its mass production of *Aida* in the Berlin velodrome, has now given some performances of *Cavalleria Rusticana* and *Pagliacci* under the leadership of Mascagni in the big Reinhardt Theater, the Grosses Schauspielhaus, and earned golden opinions of the press. Poli Randaccio as Santuzza, Maria Gay as Lola, Zenatello as Canio, Viglioborghese as Alfio and Irma Vigano as Nedda were the stars of the cast and earned individual and collective triumphs, while Mascagni's conducting infused new life and real fire into the two hackneyed but ever popular works. The public, too, made comfortable by the new fauteuils of the huge theater, had genuine pleasure and was most enthusiastic. General satisfaction is felt over the vindication of the company from an artistic standpoint and it is hoped that its recovery from the collapse, for which the artists were in no way responsible, may be possible. L.

AMERICAN MUSICIANS AT AMERICAN CLUB.

London, October 19.—Martha Baird, American pianist, was engaged to play at the American Women's Club in London on the occasion of the reception to the retiring Consul-General, the Hon. Robert and Mrs. Skinner last week, and had her usual great success. G. C.

INTERMEZZO PREMIÈRE POSTPONED AGAIN.

Dresden, October 18.—The première of Strauss' chamber opera, *Intermezzo*, has had to be postponed again on account of the indisposition of Lotte Lehmann, of the Vienna Opera, who is to take the part of the Wife. The first performance is now definitely scheduled to take place on November 4, in the State Theater (Schauspielhaus), which is a much smaller house than the Opera, and appropriate to the nature of the work. The celebrations leading up to the première open with a symphony concert under Strauss, personal direction, and include performances of *Feuerzangenbowle*, *Josephslegende*, *Salomé* and *Rosenkavalier*. I.

IVOGÜN GUEST AT BERLIN OPERA.

Berlin, October 15.—Maria Ivogün is here at present, being engaged for two guest performances at the Staatsoper. She will sing *Zerbinetta* in Strauss'

Ariadne und Gilda in *Rigoletto*. D. L.

GERDA HENIUS SCORES SUCCESS IN DENMARK.

Copenhagen, October 11.—Gerda Henius, American singer, who is of Danish extraction, gave a successful introductory concert here, exhibiting a large and splendidly trained voice, especially effective in arias from *Aida* and *La Gioconda*, and in Italian songs. The extraordinarily handsome young lady is sure to have a great operatic future before her. She was accompanied, with superior musicianship, by her husband, Carlo Edwards. F. C.

SIBELIUS EARNS HIGH HONORS IN COPENHAGEN.

Copenhagen, October 11.—The visit here of Jean Sibelius, the great Finnish composer, has proved to be a musical event of the first rank. He has personally conducted a series of his principal works, including the *Fantasia sinfonica*, his latest, and not yet produced elsewhere; the first symphony; *Finnlandia*, and the popular *Valse Triste*. There were five concerts in all, and seats for all of them were sold out a few hours after the sale opened. The composer celebrated a great triumph, and the King, who attended the first concert, created him a commander of the order of *Daneborg*—a very rare distinction. The new work shows Sibelius at the height of his creative power. It was received with a great ovation and a flourish from the orchestra. F. C.

ERNEST CLOSSON HEAD OF FAMOUS BRUSSELS CONSERVATOIRE COLLECTION.

Brussels, October 15.—Ernest Closson has been appointed custodian of the Instrumental Museum of the Conservatoire, in succession to Victor Mahillon, deceased. The new custodian is one of the leading Belgian musicologists and holds the chair of musical history and esthetics at the Conservatoire, where he has established a new course of "general culture." He has, indeed, directed the museum during the long illness of M. Mahillon, to whom Belgium owes the possession of one of the most complete instrumental collections in the world. A. G.

NEW MALIPIERO BALLET BROUGHT OUT AT THE MONNAIE.

Brussels, October 16.—The Théâtre de la Monnaie has produced a "choreographic action," in one act, by G. Francesco Malipiero, entitled *La Mascarade des Princesses Captives*, the book of which is written by Henry Prunières, the French musicologist. The action is taken from an old Italian chronicle. In the course of a masked ball in a Sicilian castle, a band of Turkish corsairs, who are taken to be friends in disguise, join the dancers, and, after being much admired for their terpsichorean skill, they take off the young women and girls, to the consternation of the powerless hosts and guests. Malipiero's music charms by the richness of its invention and the vigor of its rhythms. The orchestration is personal and very advanced. It is a short, highly colored work, which betrays great technical ability, a keen sense of musical humor and a lively temperament, and altogether constitutes a valuable addition to ballet repertory. The Monnaie has also received Wagner's *Lohengrin*.

after an interval of ten years, and press and public have unanimously acclaimed the production. The performance, however, seems to suffer somewhat from the many years' abstention from the Wagnerian style. A. G.

HANDEL OPERA RENAISSANCE SPREADS TO ENGLAND.

London, October 17.—Special interest attaches to the first of two musical events announced for Cambridge University, namely, a revival of Handel's opera, *Semele*, in February, which will be performed daily for a week. It would seem to signalize a spreading of the Handel operatic renaissance, which has started in Germany, to England. Cambridge also will have a Gibbons Tercentenary celebration in June next. C. S.

VIENNESE OPERETTA, IN GERMAN, FOR PARIS.

Vienna, October 11.—Miksa Preger, Viennese impresario, announces his plan of giving a season of Viennese operetta in German, and with Viennese artists, at Paris in the spring. The repertory is to comprise

Trabilsee Pupil Sings in Brooklyn

The first week after the opening of the Trabilsee Studio proved to be a very busy one for Tofi Trabilsee, between voice trials for new pupils and the return of his old pupils. Grete Birk, soprano, an artist-pupil of Mr. Trabilsee, sang at the Brooklyn Academy of Music, October 19. Her program included several Norwegian folk songs, which she sang charmingly. Mme. Birk received deserved applause and many flowers.

Patton to Be Heard Frequently

Fred Patton will be heard frequently as soloist with choral organizations in and around New York this season. The baritone has just been engaged to appear as soloist with the Orpheus Club of Ridgewood, N. J.

Münz to Play in Washington

Mieczyslaw Münz will give a recital in Washington after his return from the far west early in December.

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"THE OPEN DOOR TO A CAREER"

(Continued from page 35)

terance. We are dependent upon foreign composers for our grand opera, and such operas as American talent has thus far created harks back largely to foreign models.

That nationalistic musical utterance must be based chiefly on national folk lore and folk song is generally conceded. Recognizing this truth, the American Institute of Operatic Art will have made an exhaustive research in the folk lore and folk songs of the United States. Not only primitive material of Indian and Negro origin, but also our purely American products such as the Cowboy and Steamboat songs will be considered. Also any and all folk lore and songs that may have had their origin in foreign lands among foreign peoples but have been here long enough to become in part Americanized, as for example the Creole songs, the Lonesome Tunes and others. It is hoped in time to bring together and to preserve a comparatively complete collection of all this interesting and valuable American material. To it will be added the published folk lore and folk songs of all foreign nations. This published material is already being assembled at Stony Point, the diplomatic corps at Washington, D. C., having shown keen interest in securing and forwarding single volumes, collections or entire sets of works representing their different nations.

AIDS TO COMPOSERS

All this informative folk material will be placed in the library, which is also to possess all such scores of opera and ballet as can in anywise serve the composer and student of opera music. Composers and librettists will thus be able to come to Stony Point and there find at instant disposal material covering any historic period or any locale that is to be used in the creating of any opera book and its music. Amid congenial and inspired surroundings, the writing and composing may be done, while at hand and at constant disposal will be the helpful advice and counsel of experts in every phase of opera productions—choral, instrumental, scenic and terpsichorean. Then, when the musical score is completed, orchestral performances of it may be had, corrections, eliminations and additions may be made, and in this way the work be prepared for submission to public and critical judgment. That an operatic utterance characteristically and distinctively American may in time be thus evolved is certainly not too much to expect and hope.

But creative talent in composers and librettists is not all that is to be considered and helped at Stony Point. Anyone gifted in the designing of scenery, of costumes, or of properties for stage use, or who has talent along the lines of solving the problems of stage lighting and other technical matters in the theater, will find place and opportunity to work with the experts who are in charge, and thus develop and perfect themselves in their particular specialty. Any talent whatsoever that leads to any of the multiple and varied fields drawn upon in the fashioning of that remarkable art hybrid, grand opera, will have its chance at Stony Point.

AMERICANS FIRST

Americans will be given first consideration and place, in every instance. Wherever our backwardness as a nation in the producing of grand opera leaves us without authoritative or efficient talent in any particular line of work, foreigners will be enlisted and utilized. But associated with these foreigners will be Americans whose talents and interests lead them to such specialized activity, and full opportunity will be afforded them to gain in due time the knowledge and experience which shall in turn make them leaders and authorities in the field. Americanization is to be accomplished just as far and just as rapidly as the securing and preserving of high artistic results will permit. It is to be seriously and earnestly fostered but it is not to be forced.

And just as the Institute, its working staff and its personnel is to be gradually Americanized, so the repertory itself is gradually to be brought into the vernacular. For the first year, the operas will be sung in the languages in which they were written, but annually at least one standard opera will be supplied with an English translation carefully and intelligently made. These adequate translations will, it is hoped, become in time authoritative versions for all English singing countries and be so recognized. At Stony Point serious endeavor will be made to have the English text so sung that it may prove easily and wholly intelligible to the listener. By these means grand opera will gradually be brought to the American public in the vernacular, the full value and import of the great art works will thus become clear, and we as a people will take our place among those publics which not only listen to grand opera but know what it is about.

Such, in brief outline, is the splendid and hopeful vision of the American Institute of Operatic Art which is to be opened at Stony Point-on-the-Hudson next May. It is the finest, the most comprehensive, the most national music plan that has ever been outlined in this country. It means the salvaging and utilizing of precious and vitally needed trained human material that now is being largely wasted. It means the giving of opportunity to the creative talent of the country along many and varied lines and affording

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Tour Direction: Sparling & Showalter, Chicago

MADAME LYDIA CHERKASSKY
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Professor in Odessa Conservatory for
many years
TEACHER OF PIANO
120 W. 79th St., New York
Phone: Endicott 5123
Teacher of
SHURA CHERKASSKY
The Eminent Boy Pianist
Now appearing in concert

this talent chance to unfold, to prove itself and to add to the beauty and worthwhileness of the world and of life itself. It means the bringing of high grade grand opera to all parts of the United States, and it means the educating of the great mass of amusement seekers to understanding and appreciation of an art form which until now has stood in their minds for stars, for expensiveness and for social splurge. There is not a city or town in the entire country which will not in time profit from the work done by the American Institute of Operatic Art at Stony Point. It concerns them all and it concerns us every one. It is in truth "an outlet—an open door to a career."

Master School in California Announces Faculty

Stretching out a helping hand to poor but talented music students all over the United States, the recently founded Master School of Musical Arts in California will begin its activities in San Francisco on May 1, 1925, with a faculty (announced for the first time) containing names of well known musicians and musical authorities.

American music students with little means, but possessing undeniable talent, will be able to further their artistic education at the Master School without tuition, under the guidance of this faculty. The founding of the school was made possible through the generosity of Alice Campbell MacFarlane, of San Francisco and Honolulu, who conceived the project as a memorial to her parents, James and Abigail Campbell. Mrs. MacFarlane donated \$75,000 and a group of public spirited citizens of San Francisco who are in sympathy with the undertaking have raised the total subscribed so far to \$150,000.

The faculty is as follows: Piano—Joseph Lhevinne and Sigismund Stojowski; violin—Cesar Thomson and Samuel Gardner; voice—Julia Claussen and Lazar S. Samoiloff; cello and chamber music—Felix Salmon; lecturer—W. J. Henderson; coaching and repertory—Richard Hageman and Emil J. Polak; composition—Sigismund Stojowski; accompanist—A. Kostelanetz; management—Lazar S. Samoiloff (general director) and Alice Seckels, of San Francisco, manager.

Ferrari-Fontana Opens Studio

Edoardo Ferrari-Fontana is the latest celebrated Italian operatic artist to settle in New York and open a studio to

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Knabe Piano

instruct young singers in the art which he himself learned to such perfection a generation earlier. Ferrari-Fontana is well remembered for his successes with the Boston Opera Company and at the Metropolitan. His Avito in *The Love of Three Kings*, and his Tristan are particularly recalled. He was the first singer to have sung Tristan both in German and in Italian in this country.

Mr. Ferrari-Fontana was always recognized as one of the few singers who could also really act, and he is particularly anxious to teach the art of acting to aspiring young singers. In fact, although he will teach the placement of the voice in the case of young singers with unusually fine vocal material, he will give his chief interest to instruction in the interpretation of the operatic and concert repertory, with special attention paid to diction in Italian, French and Spanish. His large studios in the upper West Side are especially attractive because of their beautiful antique furnishings.



PATRICIA O'CONNELL,
from the painting of J. Campbell Phillips. She is an artist
pupil of Estelle Liebling. (© J. Campbell Phillips.)



ELINORE WHITTEMORE,
young American violinist, who returned from Europe a short
time ago on the steamship Majestic after a summer spent in
play and study in England, France, Switzerland and Italy.
The musical part of her vacation included a joint recital with
her sister, Martha, cellist, at the Salle Pleyel, Paris, and
another recital at the Artists' Club.



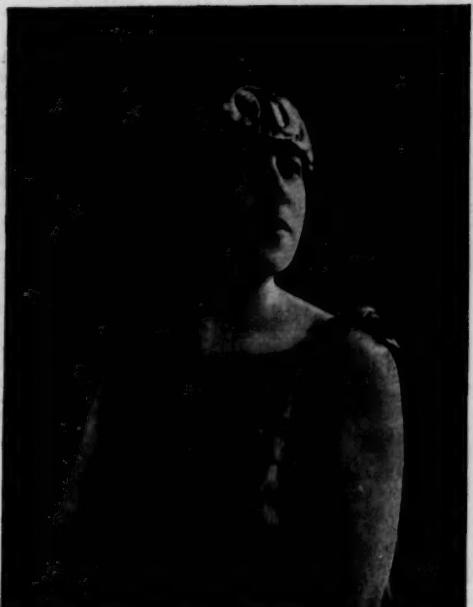
VIRGINIA CARRINGTON THOMAS, MUS. BAC.,
A.A.G.O.,
a very gifted young American organist, who is giving a New
York recital at Town Hall on Monday afternoon, November
10. Her interesting program includes a symphony of Widor,
with whom she studied, and one of her own compositions.
(Photo by Bachrach.)



ELENA BARBERI,
Italian-American pianist, who makes her New York debut in
three recitals at Aeolian Hall on the evenings of November
9, November 23 and January 11. (Mishkin photo.)



SHURA CHERKASSKY,
brilliant young Russian pianist, is to make his New York
debut on the evening of November 12, at Aeolian Hall. Much
interest attaches to this debut owing to the fact that Cherkassky
has long been recognized as one of the most extraordinary of youthful prodigies and is, too, a composer who
writes in a vein which indicates a depth of feeling unexpected in a boy of his age. A portion of one of his compositions was printed last year in the MUSICAL COURIER and set side by side with an early work by Josef Hofmann, showing the happy vein of the latter as compared with the sadness of the Cherkassky piece which the composer calls Prelude Pathétique. On the occasion of this debut, Cherkassky will play a group of pieces by Handel, Rameau-Godowsky and Mendelssohn—the last named represented by his Rondo Capriccioso—also a set of Chopin pieces—his Fantasie-Im-
promptu, a nocturne, two études and a waltz; and two pieces by Mana-Zucco, the Cherkassky prelude, and Liszt's Rigoletto paraphrase. Cherkassky is the pupil of his mother, Lydia Cherkassky, graduate of the Petrograd Conservatory and professor in the Odessa Conservatory for many years.



CLARA VIERTELS,
who is featuring Mana-Zucco's song, *The Cry of the Woman*.



SARA NEWELL,
pianist, artist pupil of Ernesto Berumen, who has appeared
successfully at several noonday recitals given at Aeolian
Hall, New York, under the direction of the La Forge-
Berumen Studios. Miss Newell is also a composer, having
written several songs which show promise. (Photo © Bach-
rach.)



MAUD LA CHARME,
soprano, who will sail for America on the Belgenland on
November 19. Mme. La Charme has been abroad for some
months.



ALLEN R. STEWART.

of the Stewart Studio of Music, Reading, Pa., has reopened his studios for the season with a large enrollment of pupils. Mr. Stewart is one of Reading's well known musicians and has taught in that city for twenty years. He also is well known as an organist and accompanist, having held two church positions as organist and choirmaster in Reading and accompanied many prominent singers. Mr. Stewart is a pupil of Claude Maitland Griffith, of Carnegie Hall, New York, and is a graduate of Albright College, Myerstown, Pa.



ANNA CASE.

soprano, arrived recently on the steamship *Duilio* after a summer spent in Europe. Miss Case's concert tour will start on November 7, when she will appear at the *Biltmore Morning Musicals* in New York. (Photo by Bain News Service.)



LOTTA McCLOSKEY.

lyric soprano, artist-pupil of Giuseppe Boghetti, well known vocal teacher of New York and Philadelphia. Mrs. McCloskey will make her appearance in recital this season. She possesses a voice of unusual range and thrilling quality. Her singing has elicited very promising criticism.



ALICE SINGER.

American harpist, sailed recently for Europe, and before leaving this country announced to the press that she had signed a five years' contract with Management Ernest Briggs, Inc., of New York, arranged this summer when Mr. Briggs was in Paris. She will devote the next two years to concert engagements in Europe, and will make a comprehensive tour of the United States and Canada in 1926-27. (Photo by Apeda.)



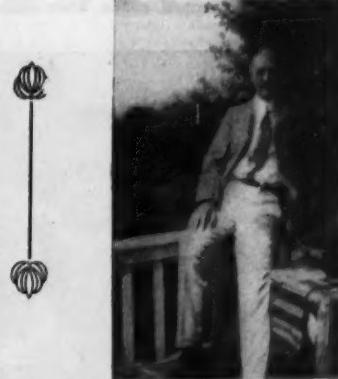
THE WORK OF MOZART.

The accompanying is a facsimile of a page from an early sketch book of the great Mozart, the end of one and the beginning of another of the five pieces played by Ralph Leopold at his recital, October 29. This facsimile is taken from the edition published by Breitkopf & Hartel, Leipzig, the volume entitled *Mozart als Achtjähriger Komponist* (*Mozart as eight-year-old composer*), edited, with introduction, by Dr. Georg Schunemann. This page shows the last seven bars of the piece numbered 34 in the book, and the first twelve bars of number 35. The question of authenticity must be left to others, but if this is the handwriting of the eight-year-old Mozart he was certainly not only precocious but also muscular.



GALLI-CURCI AS A CAMP COOK.

London is acclaiming Galli-Curci now, but probably does not know that she broils chops as well as she sings coloratura. She is shown herewith doing camp cooking with Estelle Liebling on the latter's country place in the Catskill Mountains.



CLARENCE DICKINSON

in a moment of relaxation on the porch of his summer residence, on Storm King Mountain, Hudson River.

November 6, 1924

GOTHAM GOSSIP

DR. DICKINSON LECTURES FOR N. Y. HYMN SOCIETY.

The New York Hymn Society and invited guests heard Dr. Clarence Dickinson's lecture on The Organ as an Instrument, October 20, in the Chapel of the Brick Presbyterian Church. A large audience gathered at the afternoon affair, Dr. Dickinson illustrating his talk with stereopticon slides, showing the famous organs of the past and present, as well as the construction and pipes of the complicated modern organ. By arrangement, the members of the National Association of Organists were invited guests.

MUSIC STUDENTS' LEAGUE BULLETIN.

The October Bulletin of the Music Students' League, J. Fletcher Shera, president, is of three pages, carrying all sorts of news for and about the members. Prominent in this news are the following items:

The League is planning a series of American Composers' Evenings, with the cooperation of John Prindle Scott, Robert Huntington Terry, Marion Bauer, etc.

October 14, 1924, the Elizabeth G. Black Concert Group inaugurated the series of American Composers' Evenings, presenting her compositions.

Esther Arnowitz, pianist, has just completed a two months' engagement at Sharon Springs, N. Y.

Wesley Sontag returns from his summer engagement with Witmark & Sons, bringing as a product of his spare time eight delightful new songs. Two of Mr. Sontag's songs are being used by May Peterson, soprano, on her concert programs in Wisconsin.

Hazel Moses, harpist, is now in France, where she will continue her studies. She expects to remain abroad about a year; in the meantime she will keep us advised of her progress.

Dot Miller has reached the point where she is no longer a "dot," but a rising luminary; vaudeville now claims her for its own.

Gertrude Tremblay, pianist, a product of the French School (pupil of Vincent D'Indy), comes to us with much new material for serious thought. At a recent meeting her remarkable talent for improvisation was displayed.

EDWIN GRASSE HAS CHURCH POSITION.

Edwin Grasse's latest attainment includes assumption of the post of organist of Pilgrim Congregational Church, New York, and it is safe to say the attendants will hear unusual music. It is recalled that he gave a series of recitals in Portland, Me., last summer, following which he went to Atlantic City to appear before the National Association of Organists; injury by an automobile there prevented this, however. He played violin solos at a wedding in St. Thomas P. E. Church, October 18.

WITEK INTRODUCES ADOLPH PICK.

Anton Witek recently introduced here his friend and co-worker, the violinist and conductor, Adolphe Pick, who is professor at the Conservatory and conductor of the orchestra of Berne, Switzerland. It is possible Mr. Pick will officiate as conductor in America this season.

N. Y. SCHOOL OF M. AND A. CONCERT.

Piano, violin, and vocal solos, with a two-piano work and duet, made up the October 16 program given by students at the New York School of Music and Arts. A new pianist was Gertrude Zik, whose poise, accuracy and expression made her playing of Kammeroi Ostrow notable. Leona Paul sang beautifully Take Thou This Rose, and Emily Dabney delighted with The Answer (Terry). Gladys Hill showed good taste and expression in playing Liszt's Consolation in E. Ojos Criollas (Gottschalk) was played as a piano duet by the Misses Regalbuto with brilliancy, the sisters later playing Castro's Waltz Caprice for two pianos with graceful and poetic expression. Others appearing on the program were the Richter sisters, Miss Wetmore, James, Ross and Mr. Bianchi, while Mr. Warner played sympathetic accompaniments.

FRATERNAL ASSOCIATION OF MUSICIANS' DINNER.

Two dozen musical people gathered at the October 28 dinner of the Fraternal Association of Musicians at the Great Northern Hotel, with Louis J. Sajous, president. A brief business meeting was held, when letters were read from the past president, George Shea, and one recording secretary, Mrs. Pino, both absent on account of illness; greetings were sent them. New members were elected. Edwin Hughes gave a talk on his brilliant piano transcription of Strauss' Wiener Blut waltz, which was much admired by his teacher, Leschetizky. Mr. Stillman talked on his Concentration and Technic, and tried to remember his new

poem on Bach. The blind composer, Burnham, spoke of his prize hymn (\$250), and of a poem sent him by a clergyman of Mansfield, Ohio, which was positively impossible in meter; he suggested taking the poem to a gas company for repairs. Mesdames Ingalsby, Wilber, Clara Korn, Beckley, Southwick, and Messrs. Castellanos, Randolph, Stillman and Riesberg got into an interesting argument regarding jazz; general participation ensued, many taking part.

Mr. and Mrs. F. W. Riesberg were introduced as guests of honor.

WURLITZER AUDITORIUM CONCERTS.

Six violinists gave recitals last week, at the noon hour concerts, Wurlitzer Auditorium, including Joseph Gingold, William Mais, Thelma Rawson, Walter Bray, Lillian Rosenfeld and Abe Zifkin (the latter nine years old); these all played concertos or suites composed by leading musicians of the past and present.

Three Estelle Liebling Pupils at Maine Festival

Marcella Roeseler, dramatic soprano of the Metropolitan Opera Company; Joan Ruth, coloratura soprano, also of the Metropolitan, and Devora Nadworney, contralto of the English Grand Opera Company, were a successful trio at



Photo by Apeda
MME. BERNICE DE PASQUALI
SOPRANO—IS SINGING
“MEMORY LANE”
and
“JUNE BROUGHT THE ROSES”
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the Maine Festival. Following are some excerpts from the press:

“Mme. Roeseler won the audience completely in her first aria . . . has the graces of a finished actress . . . A great Leonora.”—Bangor Daily News.

“Leonora portrayed in brilliant manner by Marcella Roeseler . . . Beautiful voice, marvellous dramatic ability, enchanting personality.”—Bangor Daily Commercial.

“Took audience by storm in first solo . . . rich lower voice, skillful handling of coloratura passages.”—Portland Press Herald.

“Roeseler as Leonora proved a sensation. Her voice is rich, powerful, yet high; intensely dramatic, and a finished artist.”—Lewiston Evening Journal.

“Joan Ruth has a voice with an appeal that goes straight to the heart; a real and captivating personality.”—Bangor Daily News.

“Petite Joan Ruth captivated a very large audience. A wondrous voice, beautiful face and dainty figure made her an instant favorite. The power emanating from this diminu-

tive body was simply beyond explaining.”—Bangor Daily Commercial.

“This American newcomer to the Metropolitan is an artist born. The singer's voice is a genuine coloratura of singular beauty; she is mistress of runs and trills, sings high E as clear as a bell in the taxing and brilliant Straussiana; an arrangement made by her teacher Estelle Liebling.”—Portland Press Herald.

“Joan Ruth, as Inez, was charming in her limited but well portrayed part, singing with freshness and clarity of voice, giving an appealing portrayal of the sympathetic friend. Much that is unusual lies in the quality of her voice, which lends itself gracefully to coloratura ornaments. She is capable of intensity without sacrifice; of tonal beauty, besides which she possesses an undeniable personal charm.”—Portland Press Herald.

“Like a vision of spring she was in her fresh girlish beauty. Spring-like too was her voice, fresh, pure with the melody of the birds and the brooks in its clear, flutelike trills and cadenzas; it rose high and free above the orchestra.”—Lewiston Evening Journal.

“Like a true artist, Devora Nadworney was concerned only in giving the most life-like portrayal of Azucena. She swept her hearers along with her. Her voice is more beautiful and lovelier than ever.”—Lewiston Daily Sun.

“Devora Nadworney added new laurels to herself for the forceful and convincing portrayal of Azucena. Her rich contralto voice found much real music to give it an opportunity, of which she availed herself to the utmost.”—Portland Daily News.

“As Azucena, Nadworney presented a powerful and poignant portrayal of the gypsy. She acted well and sang beautifully. She sang her aria with intense dramatic energy.”—Portland Press Herald.

Cleveland's Unusual Prize

Cleveland, Ohio, November 1.—The Cleveland Musical Arts Association must be credited with much insight into the psychological processes governing the aims and ambitions of young music students, for, in offering as the reward in their newest contest an opportunity to appear as soloist with the Cleveland Symphony Orchestra, the association is giving an incentive for which any ambitious young artist would “work his head off” and also one which has seldom, if ever before, been provided.

According to the rules worked out by the committee, composed of Albert Riemenschneider, Beryl Rubinstein and Arthur Shepherd, any student under thirty years of age may compete if he is a resident of Cleveland, East Cleveland, Cleveland Heights, Shaker Heights, Bratenahl or Lakewood, or has studied with a Cleveland teacher for more than three months. Separate requirements have been outlined for violinists, pianists, cellists and vocal students, both men and girls, and a preliminary contest will be held for each group early in January, at which time the most promising material will be selected. These will then enter the final test later in the month when the winner in each branch will be chosen for appearance at an educational concert with the orchestra. The single student who is deemed to have exhibited the most conspicuous talent at this last appearance will be engaged as soloist with the Cleveland Orchestra at a Sunday “Pop” concert in Masonic Hall.

When appearing for trial each contestant must be prepared to play an entire concerto on his chosen instrument or to sing an operatic or oratorio aria. In addition to the concerto or aria, the following must also be prepared: for pianists—second and third movements of the sonata op. 57 (Appassionata) by Beethoven and the Fantasy from Bach's chromatic fantasy and fugue; for violinists—Handel's sonata in A major and the preludium from Bach's sonata in G m'mor; for cellists—Kol Nidrei by Bruch and the first movement from the suite in C major by Bach. For female voices—Du Bist Die Ruh by Schubert and Brahms' Sapphic Ode; for male voices—Ballad of Trees and the Master by Chadwick and Fruehlingsnacht by Schumann. E. D. B.

George Liebling's New York Recital,
November 19

George Liebling will give his first American piano recital at Town Hall, Wednesday afternoon, November 19. His program will consist of the Bach-Liszt prelude and fugue in A minor, the Schumann fantasia in C major, Chopin's barcarolle and F minor ballade, and his own octave etude, a Schubert-Liszt transcription, and Liszt's B minor ballade.

Armand Tokatyan at Biltmore Musicales

R. E. Johnston announces that, through an error, the name of Armand Tokatyan, Metropolitan Opera tenor, was omitted from the list of artists who will appear at the Biltmore Friday Morning Musicales.

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THE RIGHT TO AN OPINION ON THE SUBJECT OF VOICE PRODUCTION

By William A. C. Zerffi

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The question as to the right of an individual to voice his opinion upon a given subject is one which calls for much consideration and in no subject is it more serious than in that of singing. Although the right to voice opinions varies according to the extent of the individual's actual acquaintance with the subject, there is no doubt that the habit of giving out opinions at random is indulged in far too freely, and often with exceedingly harmful results.

When we approach the subject of voice production, we are confronted with a staggering array of conflicting opinions, all supported by evidence of a seemingly incontrovertible character, many of which have been uttered by those whose achievements in the world of music render them in popular opinion qualified to be authorities upon the subject, and yet their statements conflict with others who seem to have an equal right to authoritative dicta. Who shall dare to set himself up to decide that one group has a better right to an opinion than the other? This is a question of utmost importance to those concerned with the study of singing, and is one which sooner or later must be answered. One point must remain firmly entrenched in the mind of the investigator; namely, that, barring slight differences of opinion upon minor details, all cannot be right, and the task before him is to endeavor to gather evidence which is of such character as to be able to stand independent of the support of either the individual or group of individuals.

The mass of opinions existent upon the subject of singing have, needless to say, originated with singers and teachers of singing, some of the latter having been singers themselves and some of whom have never sung a note in public. In this connection there is variance of opinion as to whether one who has not sung himself is as well able to teach as one who has had a career as a singer and therefore adds practical experience to his theoretical knowledge. Back and forth this argument has swung for many years, and probably equally good and bad results have been derived from either group. The vital question to the student, however, is not whether his teacher can sing or not, but whether he possesses knowledge which will prove of practical value to him in the development of his voice. Unfortunately it is quite possible to sing effectively and remain in blissful ignorance of the processes of voice development, and likewise one who is merely acquainted with musical principles and ignorant of all other factors can "coach" one endowed with a healthy vocal organ and enable him to produce, at least for the time being, good vocal effects while imparting no knowledge of real value in the development of the voice. Thus the student is literally between the devil and the deep blue sea, for if he choose the singer-teacher this instructor may be able to accomplish wonders with his own voice and nothing with the pupil's, and if he choose the non-singer teacher he may attain certain results, which are temporarily satisfactory, but which are nevertheless not a reliable foundation upon which to build a career. Well may the student say to himself, "If singers are not to be relied upon and teachers of singers are equally to be doubted, where on earth shall I find an answer to my problems?" Here, for instance, is a man who has taught many famous singers, here is another who is endorsed by others equally famous, here is one who is responsible for the success of so and so, their achievements prove beyond all question that they must be right. And to the world in general this evidence stands as unassailable and convincing. But, another item of evidence must be taken into consideration; namely, each of these teachers teaches his own particular method and insists that his method is the correct one. Further investigation may disclose that each teacher has on his list famous singers who at one time endorsed him, but who now seek their advice elsewhere, and some may even go the length of declaring that the period of time spent in study with the former teacher was wasted or worse than wasted. Such a situation is more than ridiculous and prevails nowhere save in the study of singing. Endless platitudes have been uttered which help to support such conditions: "Results count," "By their fruits ye shall know them," etc.; but an improvement cannot as yet be claimed to have taken place. Every now and then a vocal messiah arises and proclaims that he has wrested the secret from the lap of the gods, but a spasmodic success by an individual pupil proves little and is a dangerous rock upon which to build for either the teacher or the pupil. Unless the teacher thoroughly understands conditions, he is liable to underestimate the part played in the success by the pupil, and other pupils are liable to feel that what was done for the one can be done for others regardless of physical and mental limitations.

Despite the apparent hopelessness of the situation, a solution can be found, but not until methods of investigation have been revised and changed. Opinions must be based upon a firmer ground than that which has hitherto been

found acceptable. Facts must be given in support of all contentions and the personal element must be relegated to the background. The student must be taught to realize that the general level of singing of a number of students is a more reliable guide to a teacher's ability than a spectacular success here and there, and that what the teacher is accomplishing with the student's voice is of far greater importance than what he may have done for some other. He must keep the principle before him that has been suggested above; namely, all cannot be right, and he must endeavor to sharpen his judgment until he learns to differentiate between false and true evidence—a difficult task, but nevertheless one which can be accomplished provided sufficient time and effort be expended.

Schelling to Conduct Children's Concerts

Plans have been completed for the second season of concerts for children by the Philharmonic Society of New York,



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ERNEST SCHELLING.

to be directed, as last year, by Ernest Schelling. The concerts will be known as the Philharmonic Junior Concerts, and will take place on five Saturday mornings and five Saturday afternoons in Aeolian Hall. The dates of the concerts will be January 24, February 7 and 21, and March 7 and 21.

The Saturday morning concerts will be known as Series A, and subscriptions will be accepted from individuals and from private schools. The concerts will begin at eleven o'clock. No subscriptions will be accepted from the general public for the afternoon series, which will be given for children in public, parochial and settlement schools, the tickets being distributed through the schools. This series will begin at three-thirty o'clock. The programs for both series will be identical.

All of the distinctive features of last season's Philhar-

monic concerts for children will be retained. Mr. Schelling will explain the music with screen pictures. Portraits of musicians, diagrams of the seating of the orchestra, pictures of instruments, musical quotations and other illustrative views will be projected to make clearer and more enjoyable the music which is to be played. The program notes will serve as notebooks for the young listeners. These handsome booklets contain blank pages in which the children will answer a written examination regarding each concert in the series, and three prizes are offered to the young "critics" who turn in the best notebooks at the end of the season.

Mr. Schelling's success in this series of concerts last season has led to his engagement to present a similar series in Boston this year.

Mme. Samaroff Wins Laurels at Laurel

Olga Samaroff—as is getting to be an almost invariable rule on her concert tours—played to a sold-out theater on October 24, at Laurel, Miss. Noting that among her auditors there were a great many children, Mme. Samaroff commented upon this fact after the concert and was told the following touching little incident. One little boy spent his school-free hours selling eggs until he had saved sufficient pennies to cover the price of a ticket of admission. The little boy is now the happy and proud owner of a large autographed photograph of Mme. Samaroff, whose love for children made her keenly appreciate this little act of devotion.

McCormack's Second New York Recital

John McCormack will give his second New York concert at Carnegie Hall, Sunday night, November 9. He will leave the following day for a tour of the Middle West which will keep him away from New York until Christmas time.

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LUVENIA BLAILEY DICKERSON, 327 Herndon Ave., Shreveport, La.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Miami Valley Conservatory of Music, Dayton, Ohio, October.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUDELLEN LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo.

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OPINIONS OF THE PRESS

Kathryn Meisle

Kathryn Meisle, contralto of the Chicago Civic Opera Company, scored a tremendous success in Aurora, Ill., when she appeared as soloist with the Chicago Symphony Orchestra, under Frederick A. Stock. Miss Meisle chose for her numbers the arias, Amour viens aider (Samson et Dalila) and Ah mon fils (Le Prophète). The Aurora Daily Beacon-News wrote:

Of course the concert last evening was doubly enjoyed because of the presence upon the program of Kathryn Meisle, the Chicago Civic Opera contralto, who gave her great velvety voice with its luscious deep tones in splendid songs, not forgetting the little English Eyes of Blue, which closed the program. Mr. Stock furnished the accompaniment of complete sympathy, which is always expected of this man, who possesses a sixth sense—that of understanding of musical needs. It was a joy to listen to a singer who possessed the reserve and the volume to sing with a great orchestra and pleasure also in the fact that this orchestra was not compelled to "favor" the singer by holding back at times. Following the Samson et Dalila aria, Miss Meisle complimented the audience by singing Les Filles de Cadolle of Debussy. She is a very handsome woman. "Easy to look at" is the way Mr. Stock puts it. Kathryn Meisle is certainly easy to look at—with dark, sparkling eyes, the type which made the soft pink evening gown quite the thing to wear.

Victor Wittgenstein
 Victor Wittgenstein, concert pianist, who has appeared with great success recently in recitals in several European centers, was highly praised by the press critics, some of the notices being as follows:

Mr. Wittgenstein's reading varied in quality, to the measure of his affection for the composer interpreted, but they were never other than direct, fluent and technically well controlled. Schumann was well and rhythmically played, and in Chopin he showed an unaffectedly poetic sense and persuasively delicate tone.—London Daily Telegraph, June 26.

Mr. Wittgenstein is a player of distinct gifts. His Bach playing shows solid yet refined musicianship, and he played Chopin with plenty of imagination. He played a Rubinstein study very brilliantly, and cleverly grasped the peculiar characteristic of Goossens' piano pieces.—London Star, June 26.

Mr. Wittgenstein's program was a positive delight, and he played with complete artistry. He was scholarly and always interesting.—Nottingham Journal, June 28.

With a program of much variety, he demonstrated his ability to make it attractive. His technical facility is considerable and he plays with an assured confidence.—Nottingham Guardian, June 28.

Ethel Wright and Thomas Fuson

Ethel Wright, contralto, and Thomas Fuson, tenor, returned to New York in September after filling a number of joint recital engagements throughout the Middle West, appearing for the most part at summer school assemblies. While in Denver the two artists contracted with A. M. Oberfelder, the well known manager, to make a concert tour of Rocky Mountain and Pacific Coast cities during January and February, 1926. Mr. Fuson and Miss Wright will also appear in joint recitals before a dozen of the Federated Music Clubs in Nebraska on the same tour.

That this past summer's tour was decidedly successful is evidenced by the consistently high praise tendered the tenor and contralto in every city where they appeared. At Lincoln, Neb., a crowd of more than five thousand greeted the two singers in spite of a heavy rain storm which lasted all day.

Said the London Free Press on October 3:

A very lovely, very lovable person is Jeanne Gordon. Even with the exquisite quality of her warm, plastic contralto voice still making dream melody in one's

ears, one cannot but remember the charm of face and form, the naive, girlish sweetness of her smile. She sang with immense enthusiasm and delight, with a versatility and ease that mastered many forms of composition, placing gratifying ascent on the opera numbers. . . . The liquid clarity of the upper register of that contralto of Miss Gordon's with its delicate mezzo timbre left one almost unprepared for the rich, tender depths of the lower tones. When her voice sinks to display its real contralto qualities there are tears in it and a low, deep surge of sound, like waves on a far-away shore. One cannot recall another contralto of such range that may boast so spirituelle a caliber.—The London Free Press.

Vera Curtis

When Vera Curtis made her last appearances at Charlotte, Va., the press was very enthusiastic in its comments, some of these being as follows:

S

Soldom have two such finished artists appeared before Clay Center audiences, and none have attracted more enthusiastic praise. Their voices reveal the most thorough and artistic training, and their pleasing personalities add greatly to the enjoyment of their audiences.—Clay Center, Kans., Dispatch-Republican.

The unusually fine harmony attained by their voices, their selection of beautiful numbers and their pleasing address and personality made them instant favorites. Applause for each selection was fervent and continued.—Nonpareil, Central City, Neb.

James Woodside

Last Tuesday night another young American artist, the baritone James Woodside, appeared here in connection with the concert given by the Musical Art Society. In his case the public and the press were highly appreciative in their views as to his performance. Although Mr. Woodside is not as yet a highly advertised artist, any fair minded person who listened to this young singer with an open mind and judged his singing solely on his artistic merits must confess that he gave a performance that compared favorably with that of many a maturing and tried singer on the concert platform today. Singing such as was exhibited in Hageman's Do Not Go, My Love is scarcely to be improved upon. James Woodside is another traveler on the "High Road."—Eric (Pa.) Daily Times, May 16, 1924.

Jeanne Gordon

Jeanne Gordon "received an amazing ovation from a packed house" when she sang the first concert of the 1924-25 season in London, Ontario, on October 2, according to the London Advertiser of October 3.

Not since Galli-Curci sang here two years ago has London heard a voice of such rare beauty as the voice of Jeanne Gordon. The one is brilliant, the other is just as amazing in its purity of tone but in nearer the heart. She received an amazing ovation from a packed house last night. It is difficult to find true beauty. Sometimes she moves her audience by its sheer loveliness, and sometimes by dramatic force. As she sings, personality is heard in every note. The prima donna has the happy faculty of bringing her listeners into her every mood, whether she laughs with them in a Carmen aria, or whether she reduces them to tears in Home, Sweet Home. . . . She has a winning stage presence. Utterly simple in manner, she sings with a spontaneity which at once proclaims her song to be straight from the heart. Those who hear her feel that she is singing because she loves to sing. Singing is the breath of life to her. Her voice is God-given, and she cannot do else but give music to the world. The prima donna was heard at her best in the final operatic numbers of the evening—in the aria from Samson and Delilah, My Heart at Thy Sweet Voice, in The Seguidilla and Habanera from Carmen. In these numbers her dramatic ability was proven. As the notes of the familiar aria floated out into the theater, the audience became tense in its interest, and sat almost breathless until the final phrase was sung. . . . It needed just the simple air of Home, Sweet Home to complete the concert. The prima donna sang the exquisite old refrain straight from her heart. A storm of applause came close upon the conclusion of the song Reluctant to leave the theater without hearing more of the lovely voice of the singer, the audience begged for still another encore. The concert throughout was one of the finest ever presented in the city, and to the Woman's Music Club goes the thanks for giving London the opportunity to hear the great prima donna.

Said the London Free Press on October 3:

A very lovely, very lovable person is Jeanne Gordon. Even with the exquisite quality of her warm, plastic contralto voice still making dream melody in one's

ears, one cannot but remember the charm of face and form, the naive, girlish sweetness of her smile. She sang with immense enthusiasm and delight, with a versatility and ease that mastered many forms of composition, placing gratifying ascent on the opera numbers. . . . The liquid clarity of the upper register of that contralto of Miss Gordon's with its delicate mezzo timbre left one almost unprepared for the rich, tender depths of the lower tones. When her voice sinks to display its real contralto qualities there are tears in it and a low, deep surge of sound, like waves on a far-away shore. One cannot recall another contralto of such range that may boast so spirituelle a caliber.—The London Free Press.

press on the audience.—Charlotte News.

Vera Curtis, a woman famed for her beautiful voice, her dramatic ability and her charming presence, was heard next, her selection being Bizet's Gipsy Song, being accompanied by Creatore's hand. Miss Curtis has a beautiful voice, one with all the finish and grace, as well as power and brilliancy, of the grand opera singer. Her interpretation of the Bizet work was easily one of the greatest hits of the evening. She was beautifully sustained by the band, and so fascinated was the audience that she was tempestuously recalled. She added rich laurels to her brow in her exquisite rendition of Annie Laurie. She was made to come out and bow several times. She and the band are a unit of understanding in the singing and playing for each other.—Charlotte Observer.

Vera Curtis, Metropolitan Opera star, who has been a star on the Exposition program during the second week, sang last night, with band accompaniment, Love in the Springtime, by Arditi. It was a number well suited to her voice and she sang it with great effect. Spontaneous applause from front to rear of the great audience resulted when Miss Curtis came back to sing a encore.—Charlotte News.

Edgar Schofield

Edgar Schofield received the accompanying press encomiums following his recent appearance at the Buffalo All-American Festival:

Mr. Schofield is a singer of thorough cultivation and he secured a distinct success with his voice. His voice is a darkly-hued baritone, revealing more of resonance in the middle and lower portions than in the upper. His singing is always finished and he communicates the message of his songs with sincerity and no little conviction. Buffalo Evening News.

Edgar Schofield, baritone, of New York, was received warmly. He sang two groups of songs with splendid diction and convincing style.—Buffalo Enquirer.

Jeannette Vreeland and Edgar Schofield brought down storms of applause for their exquisite and finished work.—Buffalo Commercial.

In excellent voice, he gave genuine artistic delight by the flowing beauty of his song and his dramatic utterance. His art is well proportioned and his natural and informal stage presence adds to his effect upon his audience. . . . One can recall no baritone on the concert stage who sings more convincingly such negro hymns as My Lord, What a Morning, Swing Low, Sweet Chariot, and De Gospel Train, by H. T. Burleigh, in which he delighted an audience

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ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy, has just returned to his post.

Mr. Bassi will be glad to hear from all Americans studying, singing or playing in Italy and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

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that released him most reluctantly.—Buffalo Morning Express.

Renée Thornton

The Chicago critics waxed enthusiastic over Renée Thornton's second appearance in that city on October 7, some of the reports being as follows:

Miss Thornton came with her husband, Richard Hageman, from New York especially for this concert, and in her two groups of songs accompanied by Mr. Hageman, emphasized the fine impression that she made here about year ago in her former recital. Her voice has grown somewhat in volume, she has gained in authority and also in the discrimination in the selection for her program.

As her first group she sang five French songs of the modern type. Rhene Baton, Maurice Ravel, Ernest Moret, Charles Koechlin and Georges were represented, and in these she projected the delicate poesy of the French school, its imagination and its refinement. The songs by Baton, Ravel and Koechlin were particularly interesting, and all were tone pictures in pastel colorings. The Hymn to the Sun by Georges, not on the program, was a brilliant piece, given with dramatic warmth and enthusiasm.

Miss Thornton, who made a beautiful stage picture, received hearty applause after this group and added an Irish folk song as an encore. Mr. Hageman played the accompaniments in masterly style.—Chicago Daily News.

Mme. Thornton-Hageman tapped our vocabulary of praise upon the occasion of her debut recital at the Blackstone Theater last October. We enthusiastically confirm that impression of her so personal charm, the expressiveness, grace and simplicity of her demeanor, the lifting, lifting quality of her voice, the artistic sincerity of her vocal workmanship. Her singing of a group of French songs by Moret, Koechlin, Rhene Baton and Ravel, besides an unscheduled Hymne au Soleil by Alexandre Georges, revealed all these qualities, subjugating the audience, and causing her to reappear many times to bow and subsequently to add again to this group.

Richard Hageman gave his wife her usual authoritative yet thoroughly discreet pianistic support.—Chicago Evening American.

The new season blew open with considerably more of a manner than such things are in the habit of doing. In the case of Miss Thornton the omens were unusually auspicious. She stepped upon the stage and was forthwith highly beneficial to the optic nerves; she sang and the sense of hearing was similarly stimulated. Poised, gracious, on good terms with her music and her audience, she made at least one of her hearers her debtor to the extent of two songs of quite extraordinary beauty and charm. One was Ernest Moret's Grisele, the other, Frank Bridge's Go Now, Hark!—Daily Mail.

These were high spots, though her whole program was novel and interesting, ranging from the luscious lyricism which would seem to be her most notable contribution to the art of soprano singing, to an almost Raisa-like sustained power. She was popular, and she deserved to be, since she has voice, art, and heart for her job. This report would be incomplete if it failed to mention that at the piano was the finest accompanist these ears have ever heard, Miss Thornton's husband, Richard Hageman.—Chicago Daily Tribune.

Mme. Thornton knows much more about vocal art than her youth would seem to warrant. She is one of the most interesting of concert singers. To project the elusive and widely contrasted

moods of such a difficult group of French songs as those by Baton, Ravel, Moret and Koechlin offered in her first number so that the audience, a socially rather than an artistically distinguished gathering, demanded an immediate encore, is sufficient proof of her charm of art and of person.—Chicago Herald and Examiner.

Her second local appearance, coming after a brilliant start, and in face of such flattering prospects as this singer may rightfully claim, might well be the occasion for apprehension if she could accomplish a second recital as successful as her first. She may congratulate herself on having made genuine friends of her large audiences by singing songs of none too popular character.

It is among the gifts of ladies, no matter what their frame of mind, to give pleasure to the eye if they but will. If they have not beauty they need only cultivate manners. Miss Thornton, having both, employed as well a pictorial costume maker. The result was a combination a music reporter is fortunately not called upon to analyze but to which even he may plead susceptible.

The light but resonant voice the soprano used upon her final group had much individuality and much beauty. It sounds alert with the pure satisfaction of a voice which is really high, and in a quality one imagines George Moore might relish describing in case he were making another singer the heroine of a novel.

The fragile timidity, the conscious good taste, the emotional aloofness and the firmness of argument in her singing are matters of peculiar interest, to say nothing of the sheer freshness and vibration of a voice which is not yet, perhaps, at the full maturity of its use.—Chicago Daily Journal.

Norman Jollif

Norman Jollif, baritone, opened his season on October 10, when he sang at the National American Music Festival in Buffalo. That he scored his usual success is evidenced by the opinion of the press as follows:

The National American Music Festival closed with a splendid concert at which Norman Jollif, baritone of New York, was the bright particular star, for this artist offers a fine example to young singers in the matter of musical phrase, effective phrasing and beauty of style. His singing of the Nocturne by Curran was one of the exquisite offerings of the entire festival. His dramatic equipment found imposing expression in I Martius Am by Cadman, and he glorified the oft-sung Pale Moon by Logan into a classic. He was recalled for double encores.—Buffalo Courier.

Norman Jollif is an artist of highly polished style and he uses his noble baritone voice with telling effect. His delivery was at all times authoritative and his every interpretation was an example of beautifully finished style. Warmly applauded, he sang additional numbers, including the humorous She Is So Queer, a song with which he scored at his last local appearance and which he gives with imitable drollery.—Buffalo News.

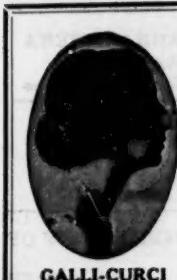
Norman Jollif, baritone, recalled for double encores, was the particularly bright star of the concert. His rendition of several fine numbers was tumultuously received by a critical and appreciative audience.—Buffalo Inquirer.

Norman Jollif renewed the favorable impression made upon his Buffalo audience last season. His voice, of mellow quality, yet ringing and brilliant in climaxes; his clearness of enunciation and his individuality of interpretation won for him warm approval.—Buffalo Express.

Emily Stokes Hagar Booked for The Messiah

Concert Management Annie Friedberg reports that she has booked Emily Stokes Hagar for a Messiah performance in Jackson, Miss., on December 18.

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Francis Stuart Pupil Wins Recognition in Italy

Interesting indeed are the following facts about Luisa Silva, who is at present singing with marked favor in Italy:

"This excellent artist, who has been received with warm cordiality at numerous Italian theaters, is of American ori-

won a name for herself in her native country, being gifted with a mezzo-soprano voice of extraordinary beauty, but was irresistibly moved to come to Italy, not alone to finish her studies, but also to establish herself on our stage. Before coming she sang a number of times with the San Carlo Opera Company with notable success. In Milan she put herself in the hands of Maestro Fatuo. After a few months' work, which showed noteworthy results, she went on the stage here.

"Her Italian career began at the Teatro Massimo in Palermo, where she was appreciated and applauded by public and critics alike in Sigfrido and Favorita. At the Filarmonico in Verona she aroused interest by her presentation of Ciccia in Gioconda. Again at Palermo she was effective as Giglieta in Isabeau; Mascagni himself directed and liked her so well that he chose her to appear in his Ratcliff at Livorno. Returning to Palermo, she sang Ulrica in the Ballo in Maschera and won the highest praise for herself in Favorita. In the fifteenth performance of Ratcliff at Livorno, she made such an impression that the management accorded her an evening of honor. The Mattino di Livorno wrote of her: 'Signorina Luisa Silva's robust voice was heard with great effect in the solo of the first act. There was much applause for her, and again in the fourth act.'

"The evening of honor was a great success for her. Stormy applause greeted her entrance and she was showered with flowers. In addition to her part in the opera she sang solo numbers from Samson and Dalila and Cavalleria Rusticana.

"This season at the Dal Verme, Milan, she will sing in Ratcliff and also appear in the role of Dalila." J. V.

Helen Bock Returning in December

Helen Bock is expected to return from France the beginning of December, and shortly after her arrival will start her third concert tour under the management of Annie Friedberg. Among the cities booked for Miss Bock are New York, Philadelphia, Scranton and Erie. Various colleges in North Carolina and Virginia also will hear her, some of these dates being reengagements.

A New Christmas Cantata by Nevin

George B. Nevin's Christmas cantata, The Incarnation, has been favorably received by choirmasters and critics, and will be sung by a long list of choirs at the coming Christmas festival. It has been beautifully published by the Oliver Ditson Company, who will also issue Mr. Nevin's short cantata, The Walk to Emmaus, early in 1925.

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SEATTLE PRAISES JOU-JERVILLE FOR WORK AT CORNISH SCHOOL

Theo Karle Heard in Concert—Other News

Seattle, Wash., October 4.—Jacques Jou-Jerville, operatic tenor and successful teacher in the northwest for the past five years, is now receiving greater commendation than ever for the results of his work. He was brought to the Cornish School of Seattle to head the voice department of that institution, with the result that his department has grown to be one of the busiest and most thriving in the school. Mr. Jou-Jerville is a graduate of the Conservatoire National de Musique at Declamation in Paris, where he was granted three diplomas and warded the first prize for scholarship, in the year of his graduation, by unanimous consent of teachers and judges. Before the war, Mr. Jou-Jerville was engaged for many years in opera in France and was a leading tenor in the Boston Opera Company in 1913. After fifty-four months' service in the war (sixteen of which were spent in the American Army at the Saumur Artillery School), he was obliged to give up his operatic career and devote himself entirely to teaching. His students number a large part of the professional artists of the northwest and his name is always mentioned with great respect among the musicians. He is prominent in musical activities of the state, having been appointed chairman of the state voice committee of the department of education in 1922.

THEO KARLE HEARD

The first concert of the fall and winter season was given here September 16 by Theo Karle, tenor, called "Seattle's Own." It is no small tribute to Mr. Karle that the auditorium of the first Presbyterian Church was filled to overflowing for this recital, and the enthusiasm with which he was received was maintained throughout his entire performance. Mr. Karle sang a popular program, presenting several songs new to Seattle audiences. Mr. Karle's voice needs no comment, as it has been receiving so much attention from the press. Suffice it to say that it is in better shape than ever before.

NOTES

Winifred Parker, local contralto, gave an interesting recital at the Y. W. C. A. auditorium on September 9, assisted by Iris Canfield, cellist, and Wallace MacMurray and John Hopper, accompanists. Miss Parker has been frequently heard in concert and oratorio work not only in Seattle but in Tacoma and other cities of Washington, and in this recital revealed a well cultivated voice. Many comments were heard from the audience as to its pleasing quality. Miss Canfield, who is also favorably known as a cellist, displayed growth in her art and interpreted her numbers beautifully.

The final concert of a series of six by Alexander Sklaravski, Russian pianist and guest teacher of the Cornish School during the past summer, was given before a large audience at the Cornish Little Theater, August 27. Much has already been said of the fine quality of his work and he chose an excellent program. Louise Van Ogle, lecturer, gave what was really the finest talk of the series, centering her discussion on the life of Beethoven. Mrs. Van Ogle's lectures have become increasingly interesting with each program and she must surely feel the hearty appreciation which her audiences have shown her by their vigorous applause at each appearance.

James Hamilton Howe, for several years director of the American College of Music of Seattle, has recently organized a new school called the Howe College of Music. The curriculum of the school includes practically all of the arts, not being confined to music only, and has a faculty of prominent local teachers. It is planned to have many neighborhood studios, thus to avoid the necessity of long trips by students to one central building.

Word has come to Seattle that Paul McCole, formerly of this city, has been awarded a piano scholarship in the French American School at Fontainebleau, and will leave shortly to commence his studies at that institution. Mr. McCole has been teaching in California during the past season.

Kirk Towns, prominent vocal teacher and musician in Seattle, presented his professional, advanced and artist students in a splendid recital at the Metropolitan Theater the afternoon of September 21. Mr. Towns is noted for the excellent work which his students do, and at this recital the

participants furthered the impression already made. Needless to say the house was filled to capacity. The most notable thing on the part of the students was the utter ease and freedom with which they sang. Irene Hampton Thrane provided excellent accompaniments and interpreted a group of piano solos in a satisfying manner.

The progress of the newly formed Oratorio Society, under the direction of J. W. Bixel, is being watched by many who are interested in the performance of oratorios here this season. Seattle has had the privilege of hearing but very few oratorios in past years and the efforts of Mr. Bixel in this work will be deeply appreciated. At present Handel's *Judas Maccabaeus* is being rehearsed.

Paul Pierre McNeely, pianist and teacher, presented in recital one of his talented young students, Gwendolyn Mines, in an ambitious and interesting program. Miss Mines furthered the favorable impressions she has made in past appearances. She has a clean technic and nice tone. The program, among other numbers, included the Haydn D major sonata, which was the best rendered of all her compositions.

Viola Wasterlain, violinist, and former pupil of Albany Ritchie of Seattle, has won a scholarship in the Ithaca Conservatory of Music. She will study under the guidance of Cesar Thompson, who speaks splendidly of Miss Wasterlain's talent and previous training.

The Palmerton-Mendel Concert Bureau has announced the engagement of three artists for its course in Seattle this winter: Louis Kreidler, Edna Swanson Ver Haar and Emil Telmanji. None of these artists have been heard in Seattle and the opportunity will be welcomed.

The Ladies' Musical Club Artist Course this year includes some notable names in the concert field. Percy Grainger, Maria Jeritza, Rosa Ponselle and the Flonzaley String Quartet. The Ladies' Musical Club has the happy facility of bringing artists here who are most in the public eye and, under the management of Mrs. M. A. Gottstein, has never been financially unsuccessful at the close of a season.

STUDIO ANNOUNCEMENTS

Music Studios are all practically reopened now and in addition to teachers who have been numbered among Seattle's musicians in years past, several newcomers are noted in the list.

Katherine DeVere Moulton, pianist, has opened a studio in the McKelvey and will give piano instruction, pedalling and phrasing being announced as her specialty.

Bernhard Perboner announces the opening of his violin studio in the Peoples' Bank Building.

Hazel Hammer Hill, pianist, has opened a piano studio in the McKelvey.

Clara M. Hartle has opened a vocal studio in the Montelius Building.

Francis J. Armstrong has returned from a trip to California and reopened his violin studios in the McKelvey.

Kuria Strong announces the opening of her studio in the McKelvey.

The Risegari School of Music has commenced its second season in the Oddfellows Temple and is justly proud of its excellent growth during the past and first season.

Karl Wagner, violinist, has announced the opening of a studio in the McKelvey.

Kirk Towns, teacher of voice, is now receiving pupils for private instruction, with himself and several assistant teachers. Mr. Towns' studio is in the McKelvey.

Emily L. Thomas, concert artist and teacher of piano, has reopened her studio in the McKelvey.

Mme. Davenport Engberg has announced the opening of her violin school which has extended its departments and will now include instruction in all stringed instruments, as well as ensemble work.

Harry Krinke has reopened his studios in the McKelvey for piano instruction and is also offering a normal course for teachers. Mr. Krinke's normal course has become so popular during the past two summer seasons that he has

decided to give a course during the winter season. He is also giving a course in Portland.

Robert Lovell Wilson, baritone and teacher of voice, has reopened his studios in the Montelius Building.

The activities at the Cornish School are now in full sway and to their already large and efficient faculty several new members have been added. George May, concert pianist and conductor; Alvene Ressique, contralto; Stella Hoogs, pianist, and Berthe Ponce Dow, pianist, are included in the list.

Paul Pierre McNeely has reopened his piano studios in the Broadway Building.

Louise Van Ogle has also reopened her piano studio in the Broadway Building.

J. H.

SAN FRANCISCO MUSIC SEASON
INAUGURATED BY GRAVEURE

Claire Dux Attracts Capacity Audience—Bourskaya Opens Matinee Musicales—Notes

San Francisco, Cal., October 20.—The 1924-25 concert season started with a song recital by the popular baritone, Louis Graveure, who, under the management of Selby C. Oppenheimer, sang to an audience that responded to his magnificent rendering of an interesting and well constructed program. Mr. Graveure began with a group of Brahms songs which provide a splendid medium for displaying the dramatic side of his singing. There was also tonal richness and varied colorings in his renditions and his interpretations were intellectually conceived. Following the Brahms group came a number of modern French songs, sung in superb style and with exquisite diction. The remainder of the program included several folk-songs and the customary English compositions. Mr. Graveure had the assistance at the piano of Arpad Sandor, who played the accompaniments in a skillful and sympathetic manner.

CLAIRE DUX AGAIN CAPTIVATES.

Another capacity audience greeted Claire Dux, who returned to San Francisco for the third time within a period of one year. The soprano was as triumphant upon this occasion as at her previous appearances, the large audience acclaiming her to an unlimited degree. The voice of Mme. Dux is pure and luscious, equalized throughout its entire scale and enhanced by technical perfection. Her program was one of character and color including a group of Schumann and Strauss, which the artist sang with tonal beauty and interpreted with fine taste and feeling for the poetical import of the texts. Mme. Dux was as gracious as ever, adding a generous number of encores much to the gratification of her admirers. Seidler Winkler proved a pianist of merit who played his accompaniments with distinction. The recital was under the management of Selby C. Oppenheimer.

INA BOURSKAYA AT MATINEE MUSICALE.

The fifth season of the Matinee Musicales, under the direction of Alice Seckels, opened in the Fairmont Hotel ballroom with a song recital by Ina Bourskaya, the Russian mezzo-soprano, who, while singing here in opera several seasons ago, endeared herself to local music lovers. The art of this singer, in a well arranged program of operatic excerpts and songs, was of the highest and resulted in an ovation. The ballroom, as usual, was filled to capacity which demonstrated the fact that Miss Seckels' Matinee Musicales are among the most enjoyable series of concerts given here throughout our winter season.

NOTES.

Ida G. Scott's second series of fortnightly concerts opened with a lecture recital by Arthur Bliss, English composer, who attracted to the affair an audience of representative musicians.

For the second fortnightly concert, Ida Scott arranged a program of English compositions which were interpreted by Lawrence Strauss, California tenor, and Ellen Edwards, English pianist. The works were by Arthur Bliss, Arnold Lax, Eugene Goossens and Rebecca Clark.

Annie Louise David, the American harpist, was the guest artist when Wallace A. Sabin conducted the first concert of the Loring Club's forty-eighth season. Mr. Sabin conducted in his usual masterly manner and the choral society was in splendid form. Miss David played two groups of solos unaccompanied, besides joining Willem Dehe, cellist, in the accompaniment to the chorus, *I Hear a Harp*, by Brahms. J. O. Greenwell and G. A. Rogers sang solos and Benjamin S. Moore did fine work at the piano. The orchestra, a double quartet of strings, consists of William Laraia (concert

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master), Hans Koenig, Riccardo Ruiz, R. M. Laraia, William Callinan, Emil Hahl, William Dehe and S. Storch.

The Chamber Music Society of San Francisco departed for a week of concertizing in the Pacific Northwest under the management of the Elwyn Concert Bureau. They will give concerts in Portland, Ore.; Seattle, Wash., and Vancouver, B. C.

Mary Carr Moore, the San Francisco composer, gave an illustrated lecture on her opera, *Narcissa*, assisted by the popular soprano, Mrs. Edward E. Bruner.

A program of Spanish and Italian music was presented by the San Francisco Musical Club at its second meeting of the season. The members participating were Marion De Guerre Steward, Pearl Hassock Whitcomb, Virginia Treadwell, Myra Palache, Jean Allen and Natalie Forbes.

Elizabeth Witter, soprano, gave a recital at the St. Francis Hotel under the direction of Ida Scott. This was Miss Witter's first professional appearance since her recent return from Europe and the event attracted a large size audience.

The first of three recitals, which are to embrace Beethoven's ten sonatas for piano and violin, took place at the San Francisco Conservatory of Music when three sonatas were splendidly performed by Ada Clement, pianist, and Edouard Derv, violinist. Both musicians are masters of their chosen instruments and their appearances never fail to attract representative musical audiences.

A delightful combination was heard in the Italian room of the Hotel St. Francis when Christine Howells Pfund, flutist, and Jessie Moore, pianist, assisted by Eula Grandberry, soprano, gave a joint recital.

Alfred Hertz, director of the San Francisco Symphony Orchestra, outlined, at the meeting of the mayor's Spring Music Festival Committee, plans for the second festival to be held here next April and urged the necessity for organizing immediately all available singers for a chorus of at least 1,000. Enthusiasm was manifested over the prospect of organizing a permanent chorus under the auspices of the board of supervisors of the city and county of San Francisco and the Musical Association of San Francisco with the assistance of the Community Service. Dr. Hans Leschke is to direct the chorus and he will devote his entire time and energy to this purpose. A number of prominent citizens and musicians addressed the meeting.

Mary Pasmore, violinist, and Dorothy Pasmore, cellist, have been engaged by Conductor Hertz to play in the San Francisco Symphony Orchestra this season.

The engagement has been announced of Myrtle Claire Donnelly, San Francisco soprano who just enjoyed great success when singing with the San Francisco Opera Company, to Richard Dyson Quinlan, Jr.

Paul Steindorff, conductor, pianist and vocal instructor, has opened a new studio in Oakland, Cal., and announces

as a special feature that he will accept a number of advanced students for repertory study. C. H. A.

San Diego, Cal.

San Diego, Cal., October 15.—The dedication of the fine new organ presented by Mrs. John Doane, Sr., and her sister, Mary Flagler Cowles, to the Mission Hills Congregational Church in memory of their mother, was the occasion of great interest, and an assemblage gathered that crowded the church to the doors. John Doane, grandson of Mrs. Cowles and son of Rev. John Doane, Sr., and a well known organist and coach of New York City, designed the instrument (built by the Austin Organ Company) and opened it formally on this occasion. Mr. Doane played an interesting program and the organ was shown to be an instrument capable of innumerable effects and qualities of tone. Adding much to the pleasure of the evening were the cello solos by Edythe Reily Rowe, with Mr. Doane at the organ.

A delightful program was presented at the La Jolla Women's Club House on October 3 by the Santa Barbara Chamber Music Society, an organization of musicians who have given a number of concerts during the summer with great success. Those of the society appearing in La Jolla were Henry Eichenheim, violin; Roderick White, violin; Howard Bliss, cello; Arthur Bliss, piano, and Ethel Roe Eichenheim, piano. Handel's sonata for two violins; Faure's quartet for violin, viola, cello and piano; the Schubert trio in B flat, and a group of solos by Howard Bliss, made an interesting program. Mr. White and Mr. Bliss are the possessors of Stradivarius instruments, of which good fortune they are certainly worthy.

A large audience assembled to hear De Luca in *Rigoletto* at the Civic Auditorium. He roused the audience to a high pitch of enthusiasm so great was his artistic power, the beauty of his voice and the magnetism of his personality.

E. B. B.

Beethoven Club of Staten Island Grows

The third season of the Beethoven Club of Staten Island opened on the evening of October 10 with an excellent attendance of members and friends, and important business matters and plans were discussed.

The organization has aimed from its foundation to bring to the public the greatest good that the art of music can afford, and the members enthusiastically welcomed the suggestion of the president and founder, Mary Wildermann, to form an altruistic section, and thus bring to worthy institutions and unfortunates of Richmond Borough, a ray of sunshine through the service of the active members of the Beethoven Club. This is the second laudable object accomplished, the first being to give nonprofessionals but real music lovers opportunity to mingle with active musicians, thus broadening their knowledge besides spending enjoyable evenings together. Requests may be sent to headquarters, 30 Nicholas Street, St. George, and, if found worthy, members will be notified and volunteers will be sent.

This season's musical programs will be culled from the works of composers of the various countries, and each month one certain nation will be represented.

Mary Wildermann gave an informal talk which touched upon Staten Island's musical history. She stated that four years ago the musical articles, musical advertisements and musical news in general were little known on Staten Island. It appeared the opinion was that such things should be left to Manhattan. Last season matters took a turn, and she found that her confidence in the people of Staten Island was not misplaced, and that they had at last realized that Richmond Borough could also do things musically. A large number of the Island's most important musicians are active members, and several more have made applications for the Beethoven Club.

Rosalie Housman's Temple Service

The Temple Service, by Rosalie Housman, was reviewed some time ago in the MUSICAL COURIER and found good; therefore it is no surprise to learn that it has had a successful rendition in San Francisco and is scheduled for rendition in New York. Ray C. B. Brown, of the San Francisco Chronicle, says that the service is impressive in its dignity, its austere beauty and its profound sincerity of devotional feeling. While its harmonic freedom and its melodic lines are far from conventional, it adheres closely to immemorial ritual in its Hebraic color and its peculiar emotional poignancy. Mr. Brown adds that Miss Housman has written in this service a composition of permanent value. Redfern Mason in the San Francisco Examiner notes that "the music is orthodox, but broad. It is basically racial with threads of Oriental joy and lamentation running through it. The grave moments are built up of solid harmonies, which show how useful to the composer has been the study of Palestrina. The counterpoint suggests familiarity with Cherubini. The dialogue between cantor and choir is often dramatic in its fervor. Miss Housman has excellent gifts. Her music is melodious; she knows how to suggest the archaic and the modernistic. There is no parade of learning. The work is sincere and the effects are the expression of real feeling."

Cadman on Tour

Charles Wakefield Cadman left Los Angeles recently for an extended tour of the South, Middle West and East. He was accompanied by the Princess Tsianina, with whom he will appear in joint recital, as has been his custom. Before his return to Los Angeles he will witness the production of his opera, *Shanewis*, which is to be produced by the Civic Music Association of Denver on December 5 and 6, with Tsianina in the leading role. The opera is to be preceded by the *Sunset Trail*, for which Mr. Cadman has written a splendid interlude.

While in New York Mr. Cadman will make recordings for the Ampico of a number of his piano compositions and songs. His latest song, *Rapture*, with words by Mona Wood of Los Angeles, has been dedicated to Alice Gentle. Miss Gentle will feature it upon all of her programs the coming season. It is published by the Villa Moret Company of San Francisco. Another interesting composition to be out soon is the special number which Mr. Cadman is writing for Paul Whiteman and his orchestra, to be used on their coming tour.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 30. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

Books

(Paul A. Schmitt, Minneapolis)

OUTLINES FOR TRAINING PIANO TEACHERS, by Carolyn Bowen, Normal teacher at MacPhail School.

Music

(Fine Arts Importing Corp., New York; Carl Fisher, Inc., New York Agents)

NOCTURNE, for piano, by Arthur Van Dooren.
L'ANGELUS, song (French text), by Joseph Boulnois.
AU PRINTEMPS, song (French text), by J. Canteloube.
SEVEN ACROSTICHES, for piano, by Henri Cliquet-Pleyel.

FIRST TANGO, for piano, by H. Cliquet-Pleyel.

ROMANCE, for piano, by Germaine Tailleferre.

TWO SONATAS, for two pianos, by Bernard Pasquin. Arranged by F. Boghen.

LES GOELANDS, for piano, by Adolphe Mahieux.

ETUDE, for piano, by Marcel Dupre.

DU FOND DES EAUX, for piano, by Beatrice Mary Hall.

THE A. B. C. OF FOUR HANDS, for piano, by R. Ch. Martin.

FOUR PREJUDES (published separately), for piano, by Th. Akimenko.

(Universal Edition, Vienna)

THREE RAG-CAPRICES, for piano, by Darius Milhaud.

TWO STUDIES, for piano, by Vittorio Rieti.

MELODIE HEBRAIQUE, for violin, by J. Dobrowen.

FOUR ETUDES (op. 8), for piano, by J. Dobrowen.

DEUXIEME SONATE, for piano (op. 10), by J. Dobrowen.

IMPROVIMENTO (op. 14), for piano, by J. Dobrowen.

SONATA IN F SHARP MINOR, for violin and piano, by J. Dobrowen.

FAIRY-TALE, for violin and piano (op. 16), by J. Dobrowen.

TANZWEISEN, for piano (op. 25), by Arthur Willner. Volumes I and II published separately.

THREE PIECES FOR PIANO (op. 15), by Pantscho Wladigeroff.

TEN IMPRESSIONS (op. 9), for piano, by Pantscho Wladigeroff. Volumes I and II published separately.

HINDOO SONG (op. 140), for violin, by Anatol Provanzak.

VALSE JOYEUSE, for violin, by Anatol Provanzak.

SONATA FOR VIOLIN SOLO, by Egon Wellesz (op. 36).

(F. W. Schulz & Co., Boston)

SUITE ESPANOL, LA BARCA, RATAPLAN, EN-

SUEÑO, MUNIEIRA, A LOS TOROS (published separately), for piano, by David Sequeira.

EL VOLATIN (The Acrobat), A LEGRIAS (Frolics), CREPUSCULO (Twilight), for piano (published separately), by David Sequeira.

(G. Schirmer, Inc., New York)

QUINTET, for piano and strings, by Ernest Bloch.

BACH, the Well-Tempered Clavichord (Book I), edited by Edwin Hughes.

(Harms, Inc., New York)

SEVEN COMPOSITIONS FOR VIOLIN AND PIANO, Berceuse in C, Chiquita, Dedication, Gavotte in E, Russalka, Sakura, and Serenada (published separately), by Michel Sciaffiro.

(Lockhardt & Boller, New York)

HIGH TIDE, an echo love song of the sea, by Pauline Winslow.

(Hinds, Hayden & Eldridge, Inc., New York)

LITTLE PILGRIMS, fifteen pleasing pieces for the young pianist, by Cedric W. Lemont.

WHEN MOTHER WIELDS THE SHINGLE, Tennessee Mountain song. Musical setting by Victor Young. Collected from the natives by William R. Barbour.

PUPPET DANCE, for piano, by Robert Braine.

VALIANT VOLUNTEERS, march, for piano, by Mabel Metzger Wright.

ALASKA, song, by Victor Young.

SUNSET, song, by Horace Clark.

JUNE, song, by Robert Braine.

FOUR MELODIOUS PIECES, for violin orchestra in four parts, with optional viola and cello. Edited and arranged by Philip Gordon.

SIX FAMILIAR MELODIES, for violin orchestra in four parts, with optional viola and cello, edited and arranged by Philip Gordon.

(Harms, Inc., New York)

Oh, Miss Hannah (Song)

By Jessie L. Deppen

Those who like humor in music will find this a gem. It is a real Negro tune, with the lilt of the darkey and the fun and syncopation of the type. Very good song!

(Arthur P. Schmidt, Boston)

Organ Postludes

Festal March, by J. E. Roberts; Exultate Deo, by Frederic

Lacey; Evening Hymn, by W. J. Marsh

This Festal March is trite, trivial, commonplace and uninteresting. It is difficult to find anything in the way of praise to say for it. It sounds like a bad edition of bad Meyerbeer. Nor is it easy to find much in the way of praise to say for the "Grand Chœur" Exultate Deo. It is, indeed, serious music, but it is rhythmically and harmonically uninteresting, and it has little of the grandeur which the composer evidently intended.

The Evening Hymn, on the other hand, though quite unpretentious, is pleasing, melodic and soulful—we find no better word for it. This is simple music, rather too open and

above-board, but one sees that the composer has the ideal of beauty and organ color. The final chime effect is not bad.

(Marvin Radnor, Buffalo)

Songs for Little Children

Poems by Robert Louis Stevenson. Music by Marvin Radnor.

A new, popular priced edition of this work has just been published and would seem to be of a nature to appeal to schools and teachers of young children. The tunes are good, easy to sing, and furnished with very easy accompaniments, and the songs have the virtue of introducing Stevenson to children. That is their chief value and must be their chief recommendation.

(Arthur P. Schmidt, Boston)

A Greeting (Violin and Piano)

By J. F. Zimmermann

Commonplace music, but excellent for study purposes, especially for staccato, various bowings and position slides. A piece destined to win studio popularity.

(J. & W. Chester, Ltd., London)

The Women of Yueh (Five Songs)

By Arthur Bliss

Arthur Bliss is following the fashion by writing music to translations from Chinese originals. Since Chinese originals, as a rule, run to only four or five lines, there has to be a lot of piano in the accompaniment. There is. The music is constructed with Mr. Bliss' characteristic cleverness and feeling for harmonic color. They are interesting. Sung by an intelligent singer and accompanied by an intelligent pianist they will doubtless make their effect.

(Enoch & Sons, New York)

Dawn (Song)

By Helen Fothergill

This is, on the part of the poetess, blank verse, and on the part of the composer that kind of music which chases the words of the poem.

If You Would Have It So (Song)

By Adela Maddison

Sympathetic setting, with modern formulas, of an attractive short poem by R. Tagore.

When I Was One-and-Twenty (Song)

By Arnold Bax

Houseman's delightful poem from The Shropshire Lad, provided with a very sympathetic and effective setting by

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Beauty (Song)

By Easthope Martin

Easthope Martin has written some excellent ballads, and in this art-song shows the same attractive melodic fluency as in his simpler works. Excellent for a recital program.

(Oliver Ditson Co., Boston)

The Lazy Dip of the Oar (Song)

By Ernest Harry Adams

Linnie Corene Benoit, who wrote the poem, seems to have gotten a little mixed in her nomenclature. One doesn't paddle a canoe with an oar—but the dear lady had to have a rhyme for "more," so there you are. Ernest Harry Adams has made a very pleasant and graceful little tune for it.

Through Miles and Miles of Years (Song)

By Ernest Harry Adams

A straightforward, pretty little tune, that might be the tenor's song in the second act of a comic opera. Ernest Harry Adams has a distinct gift for ear-filling melodies.

The Timid Shepherd (Song)

By Werner Josten

Charming and delightful little song, especially good for tenor. The verse is Le Berger timide of Verlaine's. George Harris, translator, who used to sing, ought to know better than to ask anybody to sing a line like "Tis a bee's sting how'ring," especially as Verlaine never said anything of the sort.

(Chappell & Co., Ltd., London)

I Look Into Your Garden (Song)

By Haydn Wood

There is nothing very original about Haydn Wood's tune, but it is unusually graceful and attractive, and there is one of those pianissimo. A flats at the end that is bound to make it beloved of tenors, and of tenors' audiences.

The Barque of Dreams (Song)

By Robert Coningsby Clarke

This is one of those songs with Ah, ah, ah, echo stuff at the end. For anybody who likes echo stuff, it will be excellent.

Waiting Alone (Song)

By Hermann Löhr

It is Hermann Löhr's misfortune that every new song he writes must stand comparison as to its popular qualities with The Little Grey Home in the West. This is a good Hermann Löhr song, but it is not another Little Grey Home. It is, however, written with his usual knowledge of voice and of effect.

(Harms, Inc., New York)

Memory Lane (Song)

By Larry Spier and Con Conrad

This is a very attractive waltz-song. It is simple, pleasing, well constructed, and offers good opportunity for the singer. There is a catching refrain, and it ought to be a "best seller."

(John Church Co., New York)

Fight the Good Fight

Sacred Song by Spross

My Heart Is a Haven

Song by Irving A. Steinle

Swift the Hours

Song by Florence Turner-Maley

John Church can be counted upon to select interesting things from American composers, both those well known and the less prominent or less advertised. This new Spross song is a rousing march, a call to battle, animated by the same spirit as that which made Onward, Christian Soldiers. It ought to be a great favorite. The Steinle song is a syncopated love ditty, very pleasing though rather too "popular" or broadwayesque—which will be good for the composer's royalties. The Turner-Maley song is likewise popular, and is rather brilliant as well.

(J. & W. Chester, London)

Seventeenth Century Music

These pieces now published are as follows: Man First Created Was, Thomas Greaves, 1604; If Floods of Tears, Thomas Bateson, 1618; Cuckoo, Richard Nicholson (early 17th century). The score is now printed with a piano reduction for rehearsal purposes, the string and voice parts. There is no attempt at improving on the originals, the editors merely making a faithful transcription in modern notation. These three are in one book. In another book are Two Songs from A Pilgrim's Solace, by John Dowland (1612), transcribed for voice and piano with violin obligato. The titles of these songs are From Silent Night and Go, Nightly Cares. They are beautiful things, and cause one to wonder why this John Dowland has been forgotten.

The house of Chester is to be highly commended in bringing to light these gems of old English music and it is hoped that the good work will be continued. And, in passing, it might be added that if American Anglo-Saxons would take the trouble to get acquainted with these works of their forefathers they would find it encouraging as well as useful.

M. J.

Kibalchich Choir on Tour

After its recital at Town Hall on October 28, the Kibalchich Symphonic Russian Choir left for a tour of the New England States and the South.

MUSICAL COURIER

Vera Lavrova's Success Well Deserved

Vera Lavrova (Baroness Royce-Garrett) left recently on a tour of the Keith Circuit with which she has booked for a year to come, after which she hopes to be heard in concerts here in America. Since her great success at the Palace, the petite and naive little Russian singer has aroused much interest in musical circles, not only because of her exquisite soprano voice and skill in handling it, but also because of her intelligence, charm and interesting history, a little of which the writer will try to give. It would take too much space to quote all the little singer did say and all that she postponed until another time after her return to New York.

Mme. Lavrova was born in Petrograd, her mother being an opera singer and her father the editor of the first anti-Bolshevik newspaper.



VERA LAVROVA.

shot and helped us fly on horseback through the less frequented passes in the mountains and on to the border, where representatives of the British Government came to our help. Eventually we reached London. My first recital at Aeolian Hall was a fine success. That was on a Friday, and the next Monday I opened at the Coliseum, a high class variety show. I toured England for two and a half years and also South Africa. Incidentally I went to the latter place to fill a six weeks' engagement and stayed six months.

"Then my husband and I decided to come to America and here we arrived with four dollars between us. We had lost everything. No," she smiled a little sadly, "I did not lose my jewels like most singers; I did not have any. And in New York the audiences from the first were very kind to me. I was engaged almost at once for the Shubert's Artists and Models—that was last year—with which company I remained for ten weeks, doing only first class numbers. Then I signed a contract (my present one) with the Keith Circuit. And as soon as I finish this tour, which I am anticipating with great pleasure and happiness, for everyone has been so extremely kind to me, I do want to give some straight recitals.

"You know my repertoire in vaudeville?" asked Mme. Lavrova. "The Hindoo Love Song of Rimsky-Korsakoff, the popular Memory Lane, Ah fors e lui from Traviata, and Annie Laurie or something like it for an encore. And I've been told that some people in my audiences have come three and four times during the week to hear the best music—all of which is very encouraging, don't you think?

"I have arranged to sing on this tour only three weeks out of each month, because, if an artist puts his soul into his work, to do justice to himself and to his audience, he must rest some in order to give of his best. And please allow me to add that I have received back from my great American audiences more than I give—which is enough payment for me—the real joy! That is to me much more than the mere money. Why? Because my husband and I—have suffered so much, not knowing if at times we would live to see another day's light, that now we live for the development of our souls, and when the day comes, if it does, where we begin to lose our better qualities, we shall be ready to die. Yes, really! And also let me add, that our happiness comes in being together—no matter what the conditions are."

And Vera Lavrova reflects these lovely thoughts, for to talk to her is to realize that one would like to know her better. She is an uplifting little soul in spite of her youth, beauty and charm!

J. V.

Randall Hargreaves Well Received

Randall Hargreaves, baritone, was exceedingly well received when he appeared recently in Newark, N. J. He is the possessor of a voice of rich quality which he handles with authority. The baritone was heard in opera arias and old and modern songs. Christiane Eymael, soprano of the Paris Grand Opera, also was heard in a number of selections.

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MUSICAL COURIER

OPERA IN MILAN

Milan, October 9.—At the Dal Verme Teatro, during the weeks ending October 5 and 12, fourth and fifth weeks of the season, were repetitions of Maria di Magdala, Ratcliff, and Adriana Lecouvreer, and on Tuesday evening, October 7, the first presentation in Milan of the Romagnolo opera, La Sina di Vargoun, by Francesco Balilla Pratella, who also wrote the lyrics. This latter opera was written in the year 1900 and submitted at the contest (Concorso Baruzzi) in Bologna the same year. The judges of this contest were Pietro Mascagni (president), Arrigo Boito, Giuseppe Martucci, and other prominent composers. It was awarded the first prize of 5,000 Lire (at that time \$1,000), the largest amount ever given at that time for any musical contest. The story is a colorful melodrama of intimate Romagnolo life, of much interest. The small city of Lugo, where the plot is laid, is near Bologna, the capital of the Province of Emilia. It was first presented at the Teatro Comunale of Bologna about fifteen years ago with great success. This dramatic music is well constructed, spontaneous and sincere in instrumentation and harmony. The composer shows much musical temperament. One of the characteristics of the opera is the introduction of several local folk songs with good rhythm and movement, and the popular rustic dances, Il Trescone, which are immensely effective. The composer is a pupil of Pietro Mascagni and studied composition at the Pesaro Conservatory of Music. In the cast were Signora Baldassare Tedeschi as La Sina, Signorina Alberti as Lisetta, G. Chiaia (tenor) as Selmo, A. Beuf as Lidio, and Signorina De Medici, V. Julio, G. Treves, and G. Del Carretto. The artists were well cast. Maestro Ugo Benvenuto conducted the opera with his accustomed vigor and ability. All the artists, together with the composer, were called repeatedly at the end of each act before the curtain, by a large and appreciative audience. The costumes and scenery should have been better for this interesting work. Announced for next week is the ever popular double bill of Cavalleria Rusticana and Pagliacci. The final novelty to be presented during this interesting short season will be L'uomo che Ride, by A. Pedrollo, libretto by A. Lega.

At the Teatro Carcano during the weeks ending October 5 and 12, there were repetitions of La Boheme and Trovatore. Madame Butterfly was given for the first time this season October 1, to a well filled house. In the cast were Pina Serra as Cio-Cio-San, Luisa Forlano as Suzuki, Armando Gualtieri as Pinkerton, Ernesto Torti as Sharpless, Davide Carnevali as Yamadori, A. Venturini as the Bonzo. Maestro Mucci conducted. The audience appreciated the fine work of both Pina Serra in the name role, and Armando Gualtieri, who also made a handsome Pinkerton. The opera was well staged but showed much lack of rehearsal. On October 8 the first performance of the old but popular Verdi opera, Forza del Destino, was given. In the cast were Pia Masetti as Leonora, Enrica Carabelli as Preziosilla, Enea Colletti as Don Alvaro, Luigi Borgonovo as Don Carlo di Vargas, Franco Zuccharini as Padre Guardiano, and Davide Carnevali as Fra Melitone. Maestro Mucci conducted. This is practically the same cast as was presented in Trovatore, but all were more acceptable in this opera. F. Zuccharini, as Padre Guardiano, was exceptionally good. He is a young artist, possesses a voice of beautiful and melodious quality and sings with intelligence. The costumes and scenery were pretty. The next offering will be Traviata.

Cesare Baromeo (Chase Sikes), bass of La Scala Opera Co., has just returned to Milan after winning success in America, where he has been singing at several festivals and concerts.

"Sister leaves stage and brother enters on stage career." News received by telegram from Rio Janeiro states that Gabriella Besanzoni, the mezzo soprano, who created a sensation this season with Mocchi's company at the Teatro Colon of Buenos Aires, left the company before the completion of the season, to marry a wealthy Brazilian banker. Mocchi has started suit against both the artist and the banker for breach of contract and damages. Ernesto Besanzoni, baritone, brother of this distinguished artist, made his operatic debut as Germont in Traviata at the Teatro Avalorati, Livorno, September 15. According to the opinion of the Livorno press he met with great success both vocally and artistically. His personality is said to be pleasing and he has a handsome stage presence.

ANTONIO BASSI.

Music Allied with Industrial Arts

A meeting was called in the Astor dining room of the Hotel Waldorf on October 27, for the purpose of discussing the question of the Music and Industrial Art High School to be erected by the City of New York. At the first meeting, on October 25, only the question of industrial arts was considered, but at the second meeting, on October 27, the inclusion of music had the attention of the musical experts of the City of New York. This meeting took place at the special request of Mayor John F. Hylan, at which he was represented by Chamberlain Philip Berolzheimer, and the meeting was presided over by Hon. Murray Hulbert, president of the Board of Aldermen. In addition, the following city officials and experts responded: Dr. Gustave Straubemiller, associate superintendent, Board of Education; Willis Holly, secretary Park Board; C. J. Eschenberg, aide to the Chamberlain; Dr. William C. Carl, director Guilmart Organ School; Walter Kiesewetter, vocal coach and teacher; Hugo Riesenfeld, general director Rialto and Rivoli theaters; Leonard Liebling, editor MUSICAL COURIER; Alfred Human, editor Musical America; George H. Gartlan, Superintendent of Music, Board of Education; Alexander Lambert, pianist and teacher; Josiah Zuro, operatic and symphonic conductor; Sigmund Spaeth, lecturer and critic; Maximilian Pilzer, violinist; William G. Tachau, architect; Mr. Hill of the Evening Sun; Philip Berolzheimer, City Chamberlain, and Mr. Gompert, superintendent of buildings, Board of Education. It was a highly interesting meeting, the general sense of which was that music should be included in the branches to be covered by the proposed new institution. It probably will be situated in the Bronx, at 197th Street.

Rhys Morgan Wins the Welsh

Secretary of Labor Davis, speaking before a Welsh audience in Pittsburgh, declared that Rhys Morgan, the Welsh tenor, would become within the year the favorite Welsh singer. "And I predict," he added, "that within two years he will be one of the most beloved singers on the American concert stage."

One of the Welsh newspapers, commenting on this pre-

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diction, submits the opinion that Mr. Morgan established himself at his first concert as the leading Welsh tenor. "And after his late Carnegie Hall recital he bore out the prediction of Mr. Davis, himself a good Welshman, but he anticipates the period by at least a year. Rhys Morgan is today one of the most popular of Welsh as well as American singers."

The young star of the concert stage has sung seven concerts since his New York engagement, and during the next three months will sing an average of five times each week. Next year it is the plan of Roger de Bruyn and Dr. J. O. Howells, his managers, to place him at the head of a concert company with assisting artists and thus permit him to appear at least eight times a week.

Boston Globe Praises Myra Hess

The following article appeared in the Boston Sunday Globe of September 28, and speaks for itself: "Mrs. Davis Chase announces that Myra Hess will give a Boston recital under her management at a date to be announced. Myra Hess will be soloist with the Boston Symphony March 30, at a Monday concert. Those who recall the sensation Miss Hess made at her Boston debut last season, when reviewers exhausted the superlatives in praise of her piano playing, will eagerly await these opportunities to hear her again. No other new pianist has been so cordially received by Boston and New York reviewers in a decade. The size and cordiality of her audiences testifies to her popularity. This sounds like a press agent advance note, but it is the unsolicited testimonial of the editor of this column."

Duval Studios Open December 1

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CLEVELAND STRING QUARTET APPLAUSED

Cleveland, Ohio, November 3.—The Chamber Music Society presented, as the first attraction of its seventh season, the Cleveland String Quartet, composed of Arthur Beckwith and Ralph Silverman, respectively first and second violins; Carlton Cooley, viola, and Victor DeGomez, cello—all members of the Cleveland Orchestra. The recital took place in the ballroom of Wade Park Manor, probably the place in Cleveland where chamber music can be heard with the most comfort and pleasure.

The members of the quartet recently returned from a summer of study in England, having given a successful concert in London's Aeolian Hall shortly before embarking for home. They play together with a unanimity of phrasing and attack and a pleasing blend of tone which comes only after prolonged and studious rehearsing, and which is even then conditional upon a fine consonance of spirit. Hearing the perfection of their ensemble work, one would scarcely believe that, with its present personnel, the Quartet is at the start of only its second season.

The program led off with a Beethoven quartet—op. 59, No. 3 in C major—which was splendidly done. The next group contained a piece by Speight called The Lonely Shepherd, and the Vivace from Reger's quartet, op. 75. This last called for some clever bits of team work on the part of its performers and Mr. Beckwith et al came through with flying colors, giving the movement a charmingly light and spirited execution. The final number was the Biscay quartet by McEwen, composed of three movements called Le Phare, Les Dunes and La Racleuse, together making an interesting and delightful group. The contrast between them was well brought out by the players—the soft singing harmonies of the second, followed by the delicate, swiftly moving rhythms of the last, being especially pleasurable. The program was followed by an informal reception which gave the audience an opportunity to felicitate the artists.

CHARLES COURBOIN PLAYS AT NEW JEWISH TEMPLE.

Cleveland's newest Jewish temple contains an organ of which the city may be proud. It was played publicly for the first time on the evening of October 22, by Charles M. Courboin, before an audience that overtaxed the seating capacity of the spacious auditorium. Preceding the recital appropriate remarks were made by Mrs. Marcus Feder and Flora Rohrheimer, representing the Temple Women's Association, donor of the organ, and by Rabbi Silver. Ernest Bloch followed with a short talk on the history and tradition of Jewish music.

Mr. Courboin opened his program with the Passacaglia by Bach which he played with power, fluency and well contrasted registration. The familiar song, Pur Diceste, by Lotti, was given a charming rendition. De Boeck's Allegro, played with grace and facility, proved popular with the audience. Franck's impressive A minor choral, an improvisation on the Kol Nidre; Schumann's sketch in D flat, and the Marche Heroique of Saint-Saëns were additional works on the program.

NOTES.

On October 22, the Y. M. C. A. School of Technology began its latest innovation in the form of a class in music. During the first year the class will meet for a session of two hours, once each week, under the tutelage of Prof. J. W. Armstrong, formerly an instructor in the conserva-

MUSICAL COURIER

tory of Wittenberg College. The subjects discussed will be melodic, rhythmic and dynamics.

Rachmaninoff will be heard here in recital on November 25, under the local management of R. D. Smith of Canton, Ohio.

Frances Bolton Kortheuer has resigned from the staff of the Cleveland Institute's piano department so that she may give her full time to her private work in the Fine Arts Building.

On the evening of October 21, the pupils of M. E. Florio gave an extended program of operatic music in the Hotel Statler ballroom. They were assisted by Grace E. Makepiece, elocutionist, and Arlene Gibbons, violinist. The latter is the winner of the Cleveland Musical Association gold medal and also of a scholarship at the Eastman School of Music in Rochester, N. Y.

The Philharmonic String Quartet, composed of Messrs. Marcossen, Rychlik, Johnson and Heyder, all of this city, is arranging several out-of-town engagements, among which are recitals in Conneaut, Ohio, and Erie, Pa. E. D. B.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

WHAT INSTRUMENT

"To what instrument in the symphony orchestra is the orchestra tuned?"
Orchestras are tuned to the oboe A. If there is no oboe, the clarinet A is used.

RANGE OF LAZZARI'S VOICE

"What is the range of voice of Caroline Lazzari?"
That Caroline Lazzari is a contralto was the only information obtained, and this fact you undoubtedly know.

GALLI-CURCI AND TETRAZZINI

"Are there any magazine articles comparing the vocal art of Galli-Curci and Tetrazzini?"
No.

Mme. Cahier Arrives

Mme. Charles Cahier, American contralto of international fame, accompanied by her husband, arrived in New York last week on the S.S. Albert Ballin. Mme. Cahier left at once for Philadelphia to begin her work as head of the vocal division of the Curtis Institute of Music of Philadelphia. This, however, will not prevent her from filling a goodly number of concert engagements during the coming season.

Mr. and Mrs. Cahier brought with them a decidedly important member of the family, Nana, a French bulldog of irreproachable lineage and reputed to be the smallest specimen of that breed in existence.

Mr. and Mrs. Gruppe in Joint Recital

Engagements this season for Mme. Camille Plasschaert Gruppe, Belgian violinist, and wife of Paulo Gruppe, cellist, include a joint recital with her husband at Aeolian Hall on the afternoon of November 18th. Mme. Gruppe received



FRANCO DE GREGORIO,

formerly well known tenor, who is now firmly established as a vocal teacher in New York. Mr. de Gregorio, however, will sing in a performance of Lucia in which his artist-pupils will appear, at the Jolson Theater this month.

favorable notices of the press upon her first appearance at Aeolian Hall last February and has been booked for many club engagements since then.

Philadelphia Civic Opera Opens Tonight

The series of performances by the Philadelphia Civic Opera Company at the Metropolitan Opera House, Philadelphia, will open this evening, November 6, with La Bohème. The cast is as follows: Anna Fitziu, Mimi; Emily Stokes Hagar, Musetta; Tom Burke, Rodolfo; Alfredo Gandolfi, Marcello; Henri Scott, Colline; Valentine Figaniak, Schaunard; Theodore Bayer, Benoit; Reinhold Schmidt, Alcindoro; Nino Mazzeo, Parpignol, and Thomas F. Shay, Sergeant. Alexander Smallens is the musical director and Alexander D. Puglia the stage director. Of the singers mentioned, seven of them are Philadelphians.

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MUSICAL COURIER

November 6, 1924

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

JOHANNA GADSKI AT THE HIPPODROME.

Mme. Gadski, the well known Wagnerian opera singer, came to the Hippodrome last week while on her Keith Vaudeville tour of ten weeks. Mme. Gadski is changing her program at every performance. On Monday she was heard in *Dich Theure Haile*, accompanied by the Hippodrome Orchestra, which seem to have aroused much favorable comment in view of the fact that, no doubt, the director never before in his career at the Hippodrome conducted for so well known a singer in such a well known operatic aria. Mme. Gadski followed with a Lullaby and MacFadyen's Internos, closing with the Erlking. She received quite an ovation and many flowers, and graciously consented to an encore, singing Year's at the Spring and followed it with *The Cry of the Valkyrie*. The vaudeville audience was most enthusiastic, and while, no doubt, many were not accustomed to operatic singers, nevertheless they seemed to enjoy her singing tremendously. Those who are always enthusiastic over Mme. Gadski's voice, both in opera and in concert, where, perhaps, she was even greater, will enjoy the two weeks if only for the opportunity of hearing her once more. She wore a very beautiful white gown and the theater gave her an effective background. Altogether it was a fine act. Margaret Hughes accompanied Mme. Gadski in all of her selections except the opening number.

THE STRAND.

Carl Edouard began his musical program at the Strand last week with the irresistible, melodious *Naughty Marietta* by Herbert. It was sung by Kitty McLaughlin and the male quartet. This has been given before with the same scene and setting, but it never fails to arouse tremendous interest at this theater. The second musical number was *The Toonerville Trolley*, which consisted of dancing and singing and some very skillful harmonica playing by Borrah Minevitch.

The feature was Harold Lloyd in *Hot Water*, hardly the length for a regular film attraction, but it made up for it in humorous situations. The house was jammed to suffocation and on leaving the theater at ten o'clock the crowd was standing behind the brass rails four and five deep, waiting to see the feature at the second showing, so it is not surprising that it is being held over for a second week. Harold Lloyd has a great following, and his foolishness is very clever. It does one good to have a real laugh occasionally, not that one can't often laugh at the movies, but this was genuine merriment, which aids digestion.

THE RIVOLI.

The program surrounding the photoplay at the Rivoli last week was a delightful one. With a Hallowe'en scene as a background there was plenty of color and spirit in the varied offerings. Miriam Lax's excellent soprano was heard to advantage in a lullaby as old as it was beautiful, and she formed a memorable picture herself. This faded into impenetrable gloom, shot with whistling winds and stars and witches dashing about in bewilderment, ending in a sprightly dance by Lorelie, Zena, Marguerite and the Patterson Twins. The prologue to the picture was offered by the National Male Quartet: a street scene much like that in *Seventh Heaven*, with four happy-go-lucky inebriates warbling *After the Ball*, *Sweet Adeline*, and other favorites of a generation ago.

The Rivoli Concert Orchestra gave a splendid rendition of Thomas' well known *Raymond Overture* and was loudly applauded at the performance the writer attended. As usual, Irvin Talbot and Emanuel Baer alternated in conducting.

The picture was an adaptation from Jeffrey Farnol's novel, *The Definite Object*, and renamed *Manhattan*—for no reason at all. The plot strays far from Mr. Farnol's story and so do the characters. But it is a well constructed picture, with amusing subtitles, and Richard Dix and Jacqueline Logan are always charming.

THE CAPITOL.

The feature picture at The Capitol last week was *Mary Pickford's Dorothy Vernon of Haddon Hall*. This lovely film had quite a stay at the Criterion Theater, so it hardly seems worth while to comment now on the beauty of it. However, it must be added that, photographically, Dorothy Vernon is one of the perfect examples turned out during the year. The surrounding program was up to the same standard which Mr. Rothafel has established for his theater.

Conductor Mendoza gave a colorful reading of the overture to *Merry Wives of Windsor*. The presentation to the feature embraced the entire staff of singers, the ballet corps and all of the principals. The ballet was an old English gavotte arranged by Walter Kramer. The second number was the chorus from *Martha*, and the last was the new ballad, *No Other One But You*, with lyrics by Martha Wilchinski, of the publicity department of the Capitol, to music by Jeanette Tourneur. Miss Wilchinski is a clever poetess, and while she has contributed several numbers for the Capitol in times past it is easy to believe that in her new lyric she has created a background for a real song. Naturally everyone who goes to this theater weekly and knows the personnel feels an interest in Miss Wilchinski. She is to be congratulated on her success. The number was sung effectively by Ruth Williams and Avo Bomberger and the ensemble. Friday night of last week the number was roundly applauded.

THE RIALTO.

Captain Blood, the feature picture shown at the Rivoli during the week of October 19, was transferred to the Rialto last week. Owing to the length of the picture, the remainder of the program was somewhat curtailed, there being only three other numbers. Theodore Webb, baritone, sang Captain Mac, by Wilfred Sanderson, which was an appropriate introduction to Captain Blood. Riesenfeld's Hallowe'en Jazz was in keeping with the Hallowe'en period. This number was conceived by Max H. Manne and the orchestral arrangement was by Edgar R. Carver. The Rialto Magazine was interesting, as usual.

Horace Britt Teaching at Curtis Institute

In the few years he has been in this country Horace Britt, the distinguished Belgian cellist, has won wide recognition. Mr. Britt will appear as soloist on November 30 with the

Minneapolis Orchestra. At this performance he will play Ernest Bloch's *Schelomo* for cello and orchestra. During this season Mr. Britt will appear with Mischa Elman in a series of chamber music concerts in the Town Hall, New York, and will also act as teacher of cello and chamber music at the Curtis Institute of Music in Philadelphia.

First Mozart Musicale-Luncheon

"Thank you," said Mrs. Noble McConnell, simply, on taking the platform at the first affair of the Mozart Society, Hotel Astor, November 1, in recognition of the resounding applause which greeted her. She mentioned her stay and welcome in Germany, and read a long letter from Commissioner Enright regarding public safety; a motion was adopted by the society promising cooperation, especially in automobile risks. She said, half-humorously, that all who subscribed to the Mozart Supper Dances would have the privilege of joining a French conversation class. She also personally introduced Judge Thomas W. Churchill, who, with his wife, are Mozart members; this able jurist gave a talk in which one could but admire his thoughts and choice English. Warm welcome was given Charles Gilbert Spross, club accompanist, who spent last season in the Antipodes. Allen F. Maybee, chairman of ushers, was also introduced.

Marguerite White showed herself as coloratura soprano in the Indian Bell Song (*Lakmé*), and as lyric soprano of more pronounced merit in songs by Tipton, Schindler and Hageman; in them she displayed a voice of sympathy and fluent concert style. Sascha Fidelman's playing of the Paganini concerto showed him as a first-class virtuoso; he was more truly admired in his performance of the Schubert Ave Maria, which was full of deep sentiment and artistic interpretation. Charles G. Spross played splendid accompaniments, as of old. Eight Volga Singers (men) in native Russian costume, sang effectively, their voices sounding as one, with the deep low basses, and variety of sentiment, including rough humor, one associates with such singers. There were unusual scenic effects and lights, and the throng of over 700 certainly hugely enjoyed this first Mozart musicale! Mrs. Samuel Gardner Estabrook at the door, Mrs. Clarence Burns on the stage, and others of the president's aides, were most efficient, and the pictures, including Celebrities, and Her Love Story, as well as the tasty Muschenheim lunch and the dancing, all were much enjoyed.

Ninth Story & Clark Musicale

The ninth invitation musicale was held Thursday afternoon, October 30, at the elaborate salon of Story & Clark Piano Company. Upon this occasion, Laura Ellis, dramatic soprano, sang numbers by Massenet, Bemberg, Saint-Saëns, Rimsky-Korsakoff and others, in a manner deserving of the appreciation she received from her hearers. She is the possessor of a good voice, which she uses with intelligence. Lelah Koval, a pianist of much ability, delightfully interpreted the Etude in F minor, Prelude in C minor and a nocturne in F major by Chopin, and also gave two compositions by MacDowell and one by Moszkowski. She, too, was enthusiastically received. This young artist is the director of the Staten Island School of Music. Valborg Teeling Waters proved a most capable accompanist.

Beginning with the November series, the first of which takes place today, November 6, the musicales which have heretofore been presented in the afternoon will now take place at 8:15 in the evening. They are open to the public and there is no charge attached to these delightful concerts.

New York Federation Young Artists' Contest

The New York State contest for young artists will be held in New York City during the latter half of February. This is the preliminary contest for the Liberty District contest in May. This district embraces New York, Pennsylvania, and New Jersey. Winners in this district will be privileged to enter the sixth biennial national contest in June at Portland, Ore.

The contests are open to young professional artists in voice (men and women), violin and piano. The purpose of these contests is the stimulation of artistic ability by competition; to furnish in part an outlet for the splendid young musicians we are developing in this country, by prizes, public appearances, as well as to demonstrate the interest and sympathy of the entire National Federation of Music Clubs in the young American artist. Etta Hamilton Morris, first vice-president of the State Federation of Music Clubs, is chairman of the contest for New York State. All information as to conditions, dates, etc., may be secured by application to her at 835 Lincoln Place, Brooklyn.

Errolle Debut in Romeo and Juliet

Ralph Errolle, American tenor, under the management of Daniel Mayer, will make his debut in *Romeo and Juliet* with the Metropolitan Opera Company on November 8. Mr. Errolle has also been engaged to sing at a Plaza Morning Musicale later in the month.

Dates for Landowska

Following the first of her series of three concerts at Aeolian Hall, New York, on November 10, Wanda Landowska will give a recital in Orange, N. J., on November 12. On November 17 she will be heard in Philadelphia, and on November 20 in Toledo.

Ernest Davis' Recital

Ernest Davis, English tenor, has recently returned from England where he sang as soloist with London's noted symphony orchestra, under the leadership of Sir Henry Wood, and will give his New York recital on November 18 at Aeolian Hall.

Case, Braslau, Brown Open Biltmore Series

The first Biltmore Musicale will be held in the ballroom of the Biltmore Hotel, on Friday morning, November 7. The artists to appear on this occasion are: Anna Case, soprano; Sophie Braslau, contralto, and Eddy Brown, violinist.

Lucchese Concerts

Josephine Lucchese, soprano, who has been appearing with the San Carlo forces so successfully, will sing in Wooster, Ohio, on November 13 and in Topeka, Kans., on November 17.

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NEW YORK CONCERT
ANNOUNCEMENTS

THURSDAY, NOVEMBER 6

New York Symphony, afternoon.....	Carnegie Hall
Philharmonic Orchestra, afternoon.....	Carnegie Hall
Alexandre de Braille, violin recital, evening.....	Aeolian Hall
Virgil Holmes, song recital, evening.....	Town Hall
Pavilova, afternoon and evening.....	Manhattan Opera House

FRIDAY, NOVEMBER 7

Philharmonic Orchestra, afternoon.....	Carnegie Hall
New York Symphony Orchestra, evening.....	Carnegie Hall
James Naismith, piano recital, afternoon.....	Aeolian Hall
Sasha Jacobson, piano recital, evening.....	Aeolian Hall
Gilbert Rose, violin recital, evening.....	Town Hall
Morning Musical.....	Biltmore
Pavilova, evening.....	Manhattan Opera House

SATURDAY, NOVEMBER 8

Symphony Concert for Young People, afternoon.....	Carnegie Hall
Philharmonic Orchestra, evening.....	Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....	Aeolian Hall
Ruth Kemper, violin recital, evening.....	Aeolian Hall
Pavilova, afternoon and evening.....	Manhattan Opera House

SUNDAY, NOVEMBER 9

Reinald Werrenrath, song recital, afternoon.....	Carnegie Hall
John McCormack, song recital, evening.....	Carnegie Hall
New York Symphony Orchestra, afternoon.....	Aeolian Hall
Elena Barberi, piano recital, evening.....	Aeolian Hall
Society of the Friends of Music, afternoon.....	Town Hall
Philharmonic Orchestra, afternoon.....	Metropolitan Opera House

MONDAY, NOVEMBER 10

Charles Naegele, piano recital, afternoon.....	Aeolian Hall
Landowska, piano and harpsichord recital, evening.....	Aeolian Hall
Virginia Carrington Thomas, organ recital, afternoon.....	Town Hall

TUESDAY, NOVEMBER 11

Oiga Samaroff, piano recital, afternoon.....	Aeolian Hall
Florence Quigley, quartet, evening.....	Aeolian Hall
Clara Clemens, song recital, afternoon.....	Town Hall
Grace Leslie, song recital, evening.....	Town Hall
State Symphony Orchestra, afternoon.....	Carnegie Hall
Bronislaw Huberman, violin recital, evening.....	Carnegie Hall

WEDNESDAY, NOVEMBER 12

Philharmonic Orchestra, evening.....	Carnegie Hall
Harriet Eells, song recital, afternoon.....	Aeolian Hall
Shura Cherkassky, piano recital, evening.....	Aeolian Hall
Harry Anik, piano recital, evening.....	Town Hall

THURSDAY, NOVEMBER 13

Philharmonic Orchestra, afternoon.....	Carnegie Hall
Mme. Ettore Cadorn, song recital, afternoon.....	Aeolian Hall
Elshucho Trio and Festival Quartet of South Mountain, evening.....	Aeolian Hall
Marguerite D'Alvarez, song recital, evening.....	Town Hall

FRIDAY, NOVEMBER 14

Symphony Concert for Children, morning.....	Carnegie Hall
Jascha Heifetz, violin recital, afternoon.....	Carnegie Hall
Paul Whiteman and his orchestra, evening.....	Carnegie Hall
Miron Poliakoff, violin recital, afternoon.....	Aeolian Hall
Gregory Matusewicz, concertina recital, evening.....	Aeolian Hall
Max Kerbel, song recital, evening.....	Town Hall

SUNDAY, NOVEMBER 16

Philharmonic Orchestra, afternoon.....	Carnegie Hall
Emilio Gogorza, song recital, afternoon.....	Aeolian Hall
Edwin Hughes, piano recital, evening.....	Aeolian Hall
Francis Rogers, song recital, afternoon.....	Town Hall
State Symphony Orchestra, afternoon.....	Metropolitan Opera House

MONDAY, NOVEMBER 17

Leff Pouishoff, piano recital, afternoon.....	Aeolian Hall
Heribert Dittler, violin recital, evening.....	Aeolian Hall
Clara Clemens, song recital, afternoon.....	Town Hall
Dextra Male Chorus, evening.....	Town Hall

TUESDAY, NOVEMBER 18

Philadelphia Orchestra, evening.....	Carnegie Hall
Paul Gruppe, cello recital, afternoon.....	Aeolian Hall
Ernest Davis, song recital, evening.....	Aeolian Hall
Geraldine Leo, violin recital, evening.....	Town Hall

WEDNESDAY, NOVEMBER 19

Oratorio Society of New York, evening.....	Carnegie Hall
</tbl_info

NEW YORK CONCERTS

(Continued from page 27)

audience. Negro folk songs or spirituals, or whatever one may term these selections which are considered as characteristic of the race, are not particularly a novelty at this time to New York audiences. Almost every composer of note fancies himself capable of arranging a negro tune or creating one and publishing it under the term of "spiritual" and thereby giving to singers something characteristic or in the way of a novelty. Every publisher of note has such a collection, and it is regrettable today that many of these are not worth the paper they are printed on from an authentic standpoint, or musically. So it would seem that musicians who are interested in real negro folk songs would have made it their business to go and hear these five singers offer selections rendered in a characteristic style and purity of tone, and at the same time giving the atmosphere of the music which it should have.

The quintet consisted of James A. Myers, first tenor and leader; Carl J. Barber, second tenor; Mrs. Myers, contralto; Horatio O'Bannon, baritone, and Ludie D. Collins, bass. Mr. Myers was the principal soloist, though Mr. Barber was heard in two numbers which showed that he had a very good tenor voice. The basso, perhaps the most beautiful voice in quality of the quintet, also contributed one solo.

On the program were Steal Away, Done Made My Way and Good News, Old Kentucky Home, Golden Slippers, Go Down, Moses, and, of course, Burleigh's Deep River, and also Swing Low, Sweet Chariot, Carry Me Back to Old Virginny, and a special arrangement for the Jubilee Singers by Frank La Forge of his song, Little Star, which was roundly applauded.

This is an excellent choir and the numbers were rendered with a certain religious fervor and racial pride which were felt by the audience and evidenced in their sincere applause. Mr. Myers was spokesman and seemed to feel it necessary to give a few words of explanation to each song. It must have been gratifying to these singers to have heard the spontaneous applause which greeted several numbers, showing that the audience was already familiar with most of their best numbers.

A few words must be added for the young girl, who as the announcer stated, had just graduated from the Fisk University music department and had already won a \$1,000 prize from what the audience presumed must have been the Juilliard Foundation. As she was there in person the singers invited her to contribute a couple of numbers. The young woman played beautifully. She had a surprisingly fine technic and her interpretation brought many bravos from the audience. Unfortunately it was impossible to catch the young lady's name, which was announced from the platform almost inaudibly. Her debut at Town Hall should be a decided success.

Florence Mulford

Florence Mulford "sang just as charmingly as at the Metropolitan Opera House ten years ago," said the American, also mentioning her "ripe artistry prompted by intelligence and taste." "Mme. Mulford's Brahms songs had much of beauty," said the Times, while the Herald called her "an experienced, intelligent singer of expressive capacity."

It was indeed a pleasure again to hear Florence Mulford's (now Mrs. W. S. Mallory) full and rich mezzo contralto tones in her Aeolian Hall recital of October 31, attended by a throng which gave her an affectionate greeting, and which, beginning promptly at 3:15, was over an hour and ten minutes later. The Mozart sonnet Voi che sapete, the Handel Lusinghe, and the Beethoven Penitence had in them life and colorful phrases, leading into four Brahms songs. A high F of power and beautiful quality closed wie Froh; there was true expression in O Wiss Ich Doch, and dramatic intensity in Verrat; utmost joyousness was heard in Botschaft, with lovely tones in the phrase "Denkst an Ihr," combined with perfect German articulation. Perhaps the French songs by Chausson, Saint-Saëns, Baton and Debussy were least sympathetic to the singer; yet the truly original Saint-Saëns song met with success, while the art displayed by accompanist Richard Hageman in Debussy's Ballade des Femmes de Paris served to make it interesting. A song by Horsman, two by Hageman, and a final closing song by Carpenter served to show American art-songs at their best. At the close three encore songs were added, and

a multitude of admirers, among them Alice Campbell Macfarlane and daughter (the "Fairy Godmother" of the Master School of Music of the Pacific Coast), were noted among the many visitors to the artists' room.

The finely sympathetic accompaniments of Richard Hageman constituted a feature of the recital.

New York Symphony

Promptly at 8:30 on Friday evening, Walter Damrosch, his black trousers billowing gracefully about the tops of his shoes, walked out onto the stage of Carnegie Hall, raised his baton, after bowing smilingly as applause, commonly known as tumultuous, greeted him, began the season of the New York Symphony Orchestra with—you'll never guess!—the fifth symphony by the late Ludwig von Beethoven. After this came the Fantasia on a Theme by Thomas Tallis, for double string orchestra, by Vaughan Williams, which is limpid sweetness, a bit too long drawn out.

After this came intermission.

After this came an orchestral transcription by Bernardino Molinari of Rome, Italy, of L'Isle Joyeuse, a piano piece by the late Claude Debussy, of Paris, during the playing of which the editor-in-chief of this paper, who chanced to be seated next to the present writer, leaned over with a remark to the effect that this island didn't sound so damn joyous to him, after all. It was, however, a noisy island, especially toward the end.

After that came Pacific 231—new, first time in New York—Mr. Damrosch having snatched the privilege which Mr. Koussevitzky had expected to enjoy, since the work was especially written by Arthur Honegger for Mr. Koussevitzky and his Paris orchestra. This writer has long maintained that Arthur Honegger, of Swiss parentage with a German name, was the only one of the French Groupe des Six who was worth his salt, and Pacific 231 only strengthened this belief. Honegger, unlike most of his associates, knows, when he begins a composition, how and why it is going to end. This Pacific 231 is a locomotive, and what Honegger wanted to express is, in his own words, "Not the noise of an engine, but the visual impression and the physical sensation of it." Without question he has succeeded, though there is—also without question—considerable effective imitation of the noise of the engine. It is diabolically clever and it is more than that—it is tremendously musical, for Mr. Honegger writes tunes. They aren't, to be sure, the old fashioned tunes; they may be only two measures long, but they have substance and profile, and they say something to the ear. Beginning with the locomotive just breathing quietly on the track, he takes it out of the yard—to the rhythmic rumbling of divided double basses and cello—then sends it off through the dark with ever increasing speed till it tears along at a pace that is terrifying, only to slow down again with bump after bump and to stop with a final squeak of the brakes. There is an uncanny mastery of orchestral resources. The brass is used in a way that allows it to be noisy without being blatant. It is a vivid picture of a distinct mood, a mood to which a great many of us adults remain as sympathetic as when we were in childhood. And the audience accorded it round after round of applause. There was real excitement in listening to it. Its climaxes thoroughly stirred one strangely inside.

Mr. Koussevitzky's performance of it will be awaited with particular interest. Mr. Damrosch seemed rather to gallop through it with steady beat. There is, one suspects, a bit more finesse in this score than he found there.

After this, the variations of d'Indy's Istar sounded even tamer than usual.

NOVEMBER 1

Thamar Karsavina

Thamar Karsavina, announced several years ago but never arriving for the second season of Diaghileff's Russian ballet, finally made her American debut on Saturday afternoon at Carnegie Hall. With her was Pierre Vladimiroff. A competent orchestra under Sepp Morscher provided the music.

Mme. Karsavina, it may be said without reserve, lived up to the reputation which preceded her here. She is a dancer of the very first rank, technically finished to a most unusual degree, and with this technic there goes a natural grace, which, added to her personal attractiveness, makes her an exceedingly pleasant figure to gaze upon on the stage, whatever she may dance. The program was long and many-

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sided. It began with an Adagio from Glazounoff's Raymonde, danced by Mme. Karsavina and Mr. Vladimiroff—a sort of warming up. Mme. Karsavina's first solo was The Enchanted Princess, to music by Borodine, a dance in which characteristic Russian steps have been adapted to toe dancing, and presented as a classic ballet. It made an immediate hit with the audience. The Mozart Serenade, a suite of four roccoco dances, showed her in as many different costumes, and was a charming number. The final rondo had Mr. Vladimiroff's support and was an exceedingly jolly bit, which closed the curtain for the intermission on repeated recalls for the dancers.

Caucasian Dances (Ivanoff), that began the second part of the program, were the first bit of real Russia. Mme. Karsavina was fetching, indeed, in her tight white costume and high boots. And there was a Schoenbrunner waltz in a quaint costume half-way between ballet and hoopskirt, which caught the popular fancy. Goossens' Hurdy Gurdy Man was a grotesque bit, and the Polka Vendredi was delightful in its comic vulgarity, the end of the program being a convention pas de deux out of Sylvia.

Mr. Vladimiroff in his solo dances—the Corsair by Tcherepnine, and Warrior Dance, Gluck—proved himself a partner fully worthy of Mme. Karsavina. He accomplished the difficult task of remaining distinctly masculine in whatever dance he danced and in whatever costume he danced in.

It was an afternoon that gave real pleasure. The simple draping of the stage was artistic; the costumes, without exception, were beautiful in color and cut, and the dancing left nothing to be desired. Mme. Karsavina has a distinct personality which she is able to project over the footlights, and this is the most valuable asset of all. There was enthusiastic applause throughout the afternoon, frequent recalls, and numerous flowers.

Joyce Bannerman

At Aeolian Hall on Saturday afternoon, Joyce Bannerman, soprano, revealed some commendable qualities as an artist in a program which indicated careful study in selection of material as well as in presentation. Her first group consisted of songs by Stefano Donaudy, this being followed by a Mozart aria Deh Vieni, non tardar, from Le Nozze di Figaro. A later aria was Bellini's Oh, Quante Volte, from I Capuleti e I Montecchi. In these Italian numbers Miss Bannerman showed finesse of style and lyric feeling, besides revealing a voice of clear, smooth and pleasing quality. She had some particularly bell-like high notes. A German group by Schumann and Erich Wolff was gratifying, and the French group by Fourdrain and Joseph Szulc were also interpreted admirably. Miss Bannerman's interpretations are appropriate and effective there being variety to them and an evident understanding of the text. The last group was composed of the Love Song of Har Dyal, Thomas Hunt; Cherry Valley, Roger Quilter; Now Like a Lantern, A. Walter Kramer; and a manuscript song new to New York, The Journey, by James H. Rogers. Miss Bannerman, besides being thoroughly artistic and an excellent musician, has charm of personality and was most cordially received by the audience. There were encores and plenty of flowers. Walter Golde's exquisite piano accompaniments contributed their share to the artistic success of the recital.

(Continued on next page)

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NOVEMBER 2

Elena Gerhardt

On Sunday evening at Aeolian Hall, Elena Gerhardt, the international interpreter of German lieder, was heard in an all-Schubert program. There was practically a capacity audience to greet this exceedingly popular singer. There were three long groups of songs, and taken in its entirety one could not help but feel that the second group was decidedly the most effective in every way. Mme. Gerhardt seemed to sing them better than the others and that may have been because this particular group contained songs very familiar to all music lovers. After all, the popularity of a song is proven by the way it lives and lasts with students and artists, and certainly some of Schubert's songs are not worthy of the high distinction they are sometimes given. This second group contained: Heimliches Lieben, Das Rosenband, Gretchen am Spinnrad, Im Fruehling, Liebe Schwaermt, Staendchen (Leise fliessen meine Lieder).

Walter Golde was the accompanist and it must be admitted that rarely at a concert does one hear more beautiful accompanying, and on Sunday evening this was so evident, Mme. Gerhardt insisted Mr. Golde rise and receive nothing short of an ovation, after his playing for her, Im Fruehling.

The first group contained Suleika (Was bedeutet die Bewegung), Suleika (Ach um diene feuchten Schwingen),

Das Fischermaedchen, Wiederschein, Schlaflied (Es Mahnt der Wald) and Der Musensohn. And the third group included The Romanze aus Rosamunde, and of course, the Erlkoenig. Mme. Gerhardt was very gracious with her encores after every group and the audience remained for some time, demanding additional numbers at the close of the concert. As an artist, Mme. Gerhardt stands supreme, and there are very few today who can interpret the German lieder of the grand classic style as she does.

Albert Spalding

Albert Spalding gave his first New York recital this season at Carnegie Hall on Sunday afternoon. The audience, as always at a Spalding recital, largely consisted of professional musicians and students of the higher branches of violin playing. Mr. Spalding seems to be one of the few Americans who are able to retain their hold on a discriminating New York audience. His playing has been admired for many years for its thoroughness and it retains its alluring qualities. Although having gained enormous success in his native country, Mr. Spalding is equally well thought of in Europe and in other parts of the world.

Sunday it was Spalding at his best. Enough said. The same luscious tone, clarity, impeccable intonation, and, above all, musicianship, which heretofore characterized his performances, again were outstanding features of his playing.

His program opened with a pastorela by Tartini, which was followed by Veracini's sonata in B flat, edited by O. Respighi. Next came Brahms' sonata in D minor, op. 108, for piano and violin, in which the honors were equally shared by Mr. Spalding and Andre Benoit. The novelty of the recital was Notturno Adriatico, by Castelnuovo-Tedesco, which proved a selection well worth hearing. He played Debussy's Minstrels so fascinatingly that the audience demanded its repetition. Other members in the third group were Nocturne, by Lili Boulanger, and Valse-Caprice, by Chabrier-Loeffler. Following these he was obliged to give two added numbers—a valse by Chopin, and Schubert's Hark, Hark, the Lark. As his closing group he played Wieniawski's brilliant Polonaise in D, his own delightful Berceuse, and I Palpiti by Paganini.

At conclusion of the long and trying program the audience would not be appeased before five encores were added. Andre Benoit accompanied the soloist admirably.

New York Symphony Orchestra

The concert at Aeolian Hall on Sunday afternoon by the New York Symphony Orchestra with Walter Damrosch conducting, had two numbers which were presented at the opening concert on Friday evening, the new Pacific 231 by Arthur Honegger and Beethoven's Fifth Symphony. The particular attraction for Sunday afternoon was Florence Easton as the soloist. Her first number was Mozart's Deh vieni, non tardar, from The Marriage of Figaro, which she sang beautifully, with clear, bell-like tone and perfect interpretation. Her second number was the big aria of Brunnhilde in Götterdämmerung. While Mme. Easton was intensely dramatic and most effective in this heavier music, still it did not seem the orchestra gave her the same support and sympathy in their playing as in her first number. The audience was exceedingly enthusiastic and applauded enthusiastically Mme. Easton.

The rest of the program included such well known favorites as Mendelssohn's Hebrides Overture, perhaps better

known as Fingal's Cave. Aeolian Hall was crowded and both the soloist and conductor and the orchestra received a hearty welcome by the patrons of the first Sunday afternoon series.

Josef Lhevinne

Josef Lhevinne, pianist, has long been a favorite here, and his popularity with the public has shown steady growth, as proved by the fact that on Sunday evening he attracted the largest number of persons who ever heard him at one time to Carnegie Hall. They filled every seat of the big house and a couple of hundred extra chairs on the stage. Perhaps the program helped to bring them there, too, for it was thoroughly attractive. It began with a Mozart Andantino in the Busoni arrangement, which was followed by the Schumann Carnaval, a Chopin group, and, for smaller works, Cordova from the Albeniz Songs of Spain, the Debussy Feu d'Artifice and a Rubinstein waltz. Besides this, Mr. Lhevinne played many extra numbers; in fact, offering no less than two of the magnificent Strauss waltz transcriptions by Godowsky, he gave almost a supplementary recital at the end of his program.

Mr. Lhevinne has always been a fine pianist since the day of his very first visit here, now many years ago, and in those years he has deepened into something more—a mellow, sympathetic, deep-feeling musician whose one unselfish aim is not to exploit himself, but to give of his best to illuminate the works which he plays in a way which shall bring out all that there is in them of music. In this he succeeds admirably; witness, for instance, the multi-colored Carnaval, the delicacy of the Mozart, the rhythmic niceties of the Spanish numbers, which included the fascinating Albeniz Tango, the sparkle of Debussy's fireworks, and the brilliancy of the concluding Rubinstein waltz. The audience enjoyed itself tremendously, and, as already stated, did not hesitate to call upon the pianist for much more than its money's worth.

Erie Elks Present Queena Mario

It was an unusually interesting recital which was given at the Elks' Auditorium, Erie, Pa., on the evening of October 10. The artist presented was Queena Mario, soprano of the Metropolitan Opera Company, who has been winning well merited praise in the last few seasons for the fine art she has displayed. Numbers by Mozart, Handel and Beethoven, a group of French songs, and several operatic arias, were included on the program. This young singer is equally at home on the concert and opera stage, and at all times wins the enthusiastic praise of her audience. Among Miss Mario's assets might be mentioned a very beautiful voice of fine quality, which she uses with intelligence. She also has the happy faculty of entering into the spirit of each number she portrays and of being able to convey her mood to the audience. Miss Mario was assisted at the piano by Harvey Klunder, who also was heard in two piano solos. The concert was the first of a series being given by the Erie Elks' Club. November 18 Olga Samaroff will be presented in a piano recital.

Gabriel Faure Dead

Just as the MUSICAL COURIER goes to press, news comes from Paris of the death there, on November 4, of Gabriel Faure, French composer, for many years director of the National Conservatory of Music. He was seventy-nine years old.

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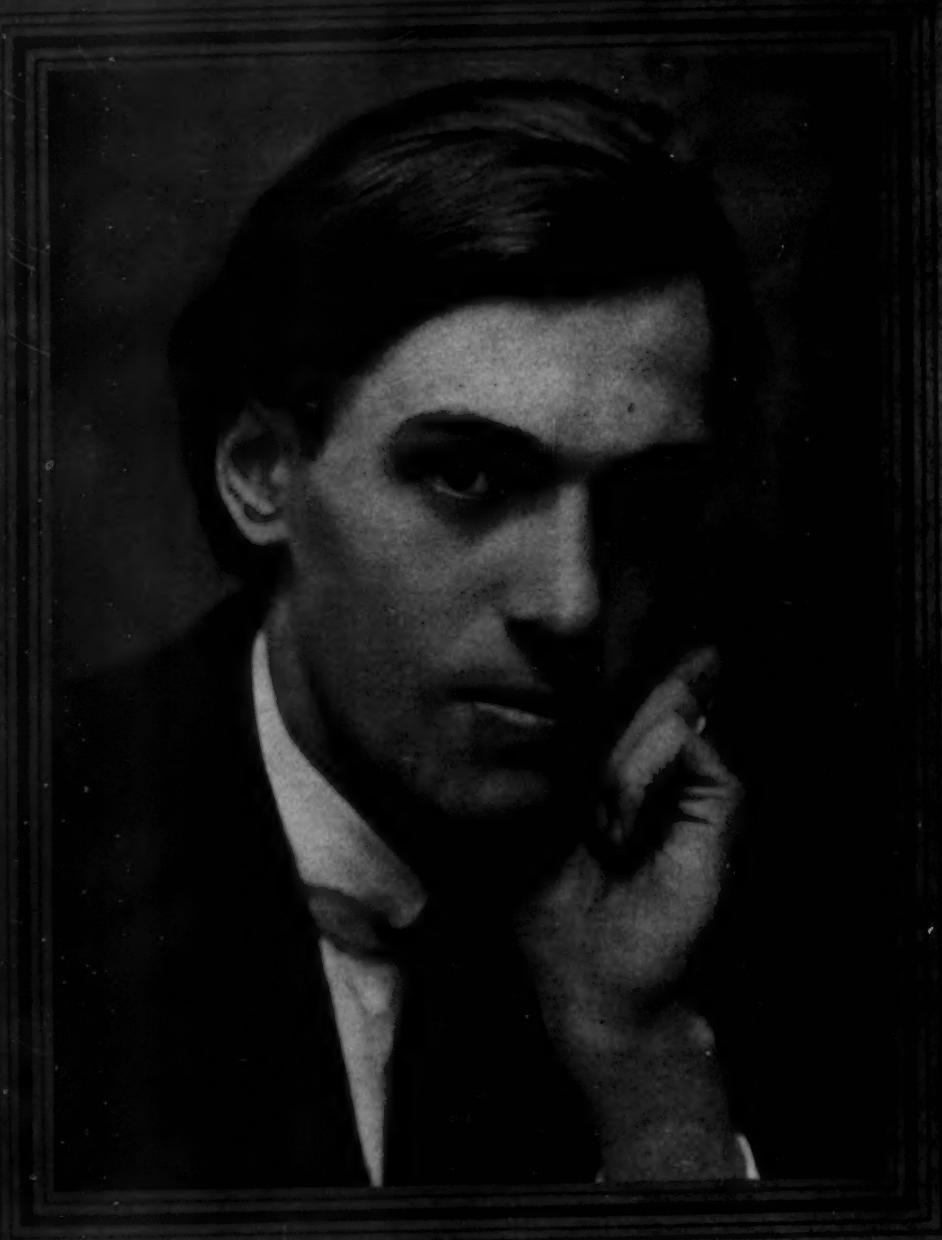
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